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# A HANDBOOK

TO THE

## PAINTINGS BY ANCIENT MASTERS

IN THE

### Art Treasures Exhibition.

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THE taste for studying the history of early Italian art is not a recent development in our own country alone; it is a novelty even in Italy itself. A century ago the Italians seemed to regard Perugino, the master of Raphael, as the *Ultima Thule* to which point investigation might be carried; and even Ghirlandajo, the teacher of Michael Angelo, with his fine frescoes in the Sassetti Chapel of the Trinità at Florence, and compartments of the Sistine Chapel at Rome, were overlooked. Two energetic men, Ottley, in England, and Lasinio, in Italy, laboured hard to make the interest of this field of investigation more generally felt. Lasinio, the appointed *conservatore* of the Campo Santo at Pisa, exerted his utmost to save it from destruction during the revolutionary period, and removed coats of whitewash and mural tablets that even then, in classic Italy, obliterated the pictures and disfigured the walls. At the same time he published a magnificent series of large engravings from the paintings which decorate the ambulatories as far as time had then spared them. The *conservatore* had in his youth spent years upon the study of those old neglected paintings; he recognised in them illustrations of former history, the past glories of his country to which he was so attached, and which at that time lay so abased. He quoted the merry stories of Boccaccio about Buffalmacco as he traced the few lines yet remaining from his pencil, and saw in Giotto's frescoes, relating to the

history of Job, scenes of Italian life with all the richness and festal luxury which distinguished the nobles in the age of Dante ; and, beheld also in many of the priestly functions the ecclesiastic paraphernalia of Pope Boniface himself. Lasinio, by his energy and industry, made these works known ; and in the capacity of cicerone to the English visitors who always flocked to the Campo Santo, he contributed in no slight degree to the prevalence of the taste which is now so general amongst us. Ottley, the Englishman, at the same time enjoying a certain independence of means, imbibed from his intercourse with Lasinio a similar taste, and made careful drawings of the more important frescoes both at Pisa, Florence, and Assisi. These he published in a series of bold engravings, but, from unavoidable costliness, they have never had any extensive circulation. Seroux D'Agincourt, in Paris, also did much to diffuse a wider knowledge of the history of Italian art, by collecting drawings of all available monuments, including the sketches of Ottley and Lasinio, and arranging them in chronological order. Lanzi, too, a writer of high order, contributed much to spread a taste for the study of the history of art by his delightful volumes upon the various schools in Italy, a work which has been made equally popular in England by the well-known translation of William Roscoe. It is not a little remarkable that seven years ago we had no translation of Vasari's "Lives of the Painters," in the English language. Mrs. Foster's version, therefore, published in Bohn's series, in 1850, was of noteworthy importance, and the more remarkable, as Vasari had for many years been translated into almost every other European language. The taste for collecting pictures and works of art was conspicuous in England in the time of the famous Lord Arundel and of Charles the First. The Duke of Marlborough's greatest gratification, next to the accumulation of money, was the collection of pictures, and accordingly many of the finest works of Rubens made their way to England to his hands, and now are preserved as heirlooms of the Marlborough family, strictly entailed as part of their proudest possessions in Blenheim Palace. The taste for the school of Guido and Carracci was long dominant, and the Dutch masters also formed the especial and much prized ornament of many a private cabinet. But it was the introduction of the Orleans col-

lection into this country which wrought the principal change in the taste of our collectors. Then, for the first time, the Venetian and Bolognese masters were seen in full perfection, and have since, from their magnificence of scale, compelled many noble owners to erect stately galleries for their reception.

The enterprise and perservance of Mr. Buchanan, the picture dealer, during the unsettled times at the commencement of this century, were the means of introducing into England many superb Italian, Flemish and Spanish works from Italy. These pictures were all of the richest and most fully-developed period of art, chiefly the productions of Rubens, Vandyck, and Murillo. Many of them now grace the walls of our National Gallery in London, and the collection of the Marquis of Hertford, and several are to be found in our Exhibition. Ottley, himself an earnest student of the earlier periods of Italian art, had formed a small, but very authentic, collection of primitive works. These, we believe, were the first of that class imported into this country, and were partly dispersed by auction during his lifetime, and the rest sold upon the decease of his brother, Mr. Warner Ottley, in 1847. Roscoe, who contributed so much to Italian literature without himself having visited Italy, possessed some early Italian pictures of great importance; these have since become the nucleus of a very interesting collection in his native city of Liverpool, attached to the Royal Institution. Sir Samuel Meyrick also made a few purchases of small and unimportant pictures of Lasinio, which only deserve mention here as belonging to this early stage of English acquisition of primitive Italian art; as forming a part of the Manchester Exhibition, and being each of them endorsed with the name of the Campo Santo guardian as agent.

The principal modern collectors of early Italian art now, are the Reverend Davenport Bromley, Lord Ward, the Reverend Fuller Russell, Mr. Fuller Maitland, and Mr. Alexander Barker. These gentlemen have certainly acquired some of the finest and most genuine specimens of art of this class that can be seen anywhere. All specimens, of course, are limited to altar-pieces painted on wood, decorations of press-door panels, sides of chests, steps or predelle of altars, shields, banners, &c. These show, many of them, the powers of the artists to a very complete extent; but



few of the best spirits confined themselves to such narrow limits, their working on a small scale being very exceptional. With Angelico, however, the case was reversed.

Mural decoration, in which bold work and broad treatment of subject were primary considerations, ornamented the apartments both of Greeks and Romans. The style was transferred to the catacombs and earliest churches, where mosaic for awhile supplanted painting, which finally became a most important means of decorating both Italian churches, crypts, and cloisters, during the 14th and 15th centuries. On these large surfaces of wall the genius of the painter may be recognised to the fullest extent. The clever adaptation of his figures and composition to the given space, forms no small part of his merit. The gaudy colours in which he dipped his brush would not be offensive on the walls of the chapel in which the painter was at work, because a solemn twilight always pervaded the building, and the gloom was only thus provided against by extra brightness and crudeness of colour. This was the case also at Pompeii. Nothing can be a greater mistake than to lay the walls of its apartments bare to sunlight, and to suppose that the ancients admired them under similar circumstances. The ancient houses in that climate were naturally kept dark to exclude the summer heat, and in this manner the crudest tones became harmonious, and almost necessary. For this and other reasons the earliest churches were also darkened, and we must guard against the notion that the early Italians gazed upon raw hues and gaudy colours without the necessary toning down. Seeing then, that the earliest and most impressive productions of the oldest religious painters are inseparably connected with vast walls, it would be unreasonable to expect to find among the art treasures at Old Trafford, adequate illustrations of the descriptions of the older writers or the biographies of Vasari. With the exception, then, of a few fragments of wall-painting,—as in the case of the Carmine frescoes by Giotto, and those from Arezzo, by Spinello, it is only from the small decorative works and altar-pieces that we in England, can obtain our sum of knowledge of what the early Italian school produced. The sanctity which invests many an altar-piece, has tended to secure it in its original position; but who knows how soon the famous altar-piece in

Santa Maria Novella, at Florence, which was carried from the studio of Cimabue to its present locality, may be removed thence to some museum or private gallery of England, or how soon the same fate may await the grand altar-piece by Duccio of Siena, the great work of Guido of the same city, or the curious specimens of Vitalis of Bologna. These, however, are mere speculations; but each picture described is easily separable from the building to which it belongs, and is, in itself, a most important landmark in the history of art. Those who really desire to know the extent of mind, the range of the inventive faculty combined with a powerful though frequently rude style of execution, of these old masters should refer to the plates of D'Agincourt, Lasinio, and Ottley, with Vasari in hand, and, after having acquired a general knowledge of the subject, turn to the various fragments collected in the first saloon of the Art Treasures Exhibition, with a settled belief that, small and imperfect though they be, they are, in themselves, perfectly authentic specimens of the school.

The upper end of Saloon A, west wall, glitters with gold, and presents, at first glance from a distance, a most curious and irregular collection of masses of one precious material. Apart from chronological considerations, the works thus presented to the eye, all ranging over a period extending from the earliest Christian period to the beginning of the year 1400, might be not inaptly classed as belonging to the *golden age*. Gold was the distinguishing feature; all figures and patterns were painted upon its rich surface, and in earliest times the preponderance of metallic surface over colour was very great. The Greeks and Romans, however, of the Augustan age, do not seem to have employed gold in such abundance. A curious and genuine fresco painting, No. 1, contributed by Mr. Dilke, from a tomb near Rome, is a capital example of the vigorous sketches of the Augustan era. The ground on which the brilliantly coloured figures are painted is pure white. An encaustic, or wax painting, (No. 3), is done with more boldness, but, being much injured, affords less satisfactory evidence of style; it seems, however, to belong to the early imperial times. It represents the upper part of an heroic figure in bold action. The third classic painting (16), wrought very slightly on a pale yellow grey ground, belongs to



the Pembroke Collection, and is contributed by the Right Hon. Sidney Herbert, from Wilton House. It represents a series of ancient heathen deities standing in a row, and may be taken as a fair example of the boldness and lightness of hand in which the ancients seem to have obtained such perfect mastery. The dark ages, as they are termed, afford no specimen of art in the Exhibition, nor the period when the Italian ruling power was established at Ravenna, receiving its orders from the superior imperial court then resident at Byzantium. At that period all church pictorial decoration was executed in durable mosaic; the vaults of the domes and the backgrounds of the figures painted on the walls, were usually deep blue; thus giving, by contrast alone, a wonderful richness to the gold dresses and warm complexions of the saintly personages represented. Not even one trifling specimen of this epoch can be pointed out. The subsequent period in which the use of gold became so general that even figures in gold dresses, with shining glories round their heads, were placed upon gold backgrounds, is not without illustration.

The Greek style, or pure Byzantine, may be seen clearer and more characteristically in the picture by Duccio of Siena (12), belonging to the Prince Consort, and in a small picture by Cimabue (7), from Christ Church, Oxford, than in any other instance in the Exhibition. The so-called Byzantine pictures (4, 5, 6, 8, and 9), are only descendants—in a direct line it is true—of the actual Romano-Greek works which decorated the palaces of Justinian and the Exarchs of Ravenna, and of the brilliant gold and silver linings yet remaining in the chapel of Monreale and other strongholds of the Normans, after they had settled in the south of Italy.

The Greek Church, and the Russian so closely allied to it, adopted for their own use the particular style of Christian art of their period, and what they found has been conventionally repeated without deviation or development, through centuries, even to the present day. The art, therefore, that we see now in Russia, and in all modern Greek churches, is precisely the same as was produced in the 10th century. Therefore, the intervening period of the school, beyond affording a chain of evidence, is of little moment to the investigator.

The Death of St. Ephraim Syrus (9) is in miserable condition

but affords examples of several curious typical illustrations introduced among the accessories to the subject. The Sudarium, surrounded by little pictures, illustrative of the legend of King Abgarus of Edessa (8), is one of the most curious among the pictures of this class. The really modern Russian style is shown in two remarkable little square triptychs, the one in brass in low relief, representing various historical subjects; the other, painted in showy colours, displaying a company of saints.

Vasari speaks of certain Greeks coming to Florence, and of Cimabue learning the rudiments of his art from them. The older Gaddi, the Mosaicist, in like manner derived his knowledge from the Greek artists, who seem to have poured into Italy at Palermo, Venice, and Ravenna, from Byzantium, on every occasion. Duccio's great altar-piece, still at Siena, representing a scene from the Passion of the Saviour, shows in almost every compartment an attachment to the old Greek traditional types, extending even to the costume of the soldiers, which painters generally made in accordance with the fashion of their day.\* In the triptych before us (12), from the Prince Consort's collection, we may trace with equal precision a minute imitation of the Grecian prototype. The red hood of the Madonna, the peculiar curls of drapery, and the set attitudes of the personages are purely Greek. The background is pure, smooth gold, a peculiarity always observable in the illuminations of the richest Greek MSS. of this period. The lights on the dresses of the figures are also pure gold applied in lines, a mode of application which produces also a certain kind of richness. This system of heightening the pictorial effect with gold was not soon lost sight of, for we find it prominently in Mr. Davenport Bromley's Bellini (89), representing "The Agony in the Garden;" and also, although less vividly preserved, in Mr. Baring's Mantegna (98) of the same subject. A genuine picture, "The Coronation of the Virgin" (18), by Margaritone d'Arezzo, affords a good specimen of the pale colour and ornamental diaper background of the close of the 14th century. No. 14, on the contrary, although ascribed to the same painter, is a palpable fabrication of modern times in oil-colours, from the well-known portrait of St. Francis, by Giunta Pisano, in the sacristy of S. Francesco, at Assisi. The Cimabue triptych (7), from Christ Church,



Oxford, is, however, a genuine specimen. It is small, and has suffered much, but we can clearly recognise in it the type of the seated Madonna, which gave the name of "Borgo Allegri" to one quarter of fair Florence; while in the side subjects, together with the kneeling angels around the throne, the Greek type is still dominant.

In Giotto, whose works we shall next have to consider, may be recognised a certain artistic freedom. But even he did not entirely throw off the old trammels; and in some of his historical subjects, those in the Arena chapel at Padua for example, an adherence to the old types is strikingly perceptible.

A curious triptych of the early Florentine school, (No. 20,) contributed by the Prince Consort, merits attention. The workmanship is rough, but the subjects and their arrangements are very characteristic. In the gable-headed centre is the "Deposition," painted on a gold ground. Beneath this is "The Adoration of the Magi." In the upper space internally of the left wing is "The Kneeling Angel Gabriel;" beneath this is "The Resurrection," and lowest of all, "The Nativity." On right wing, within, at top, "The Kneeling Madonna," corresponding with the Angel, and completing the subject of the Annunciation. Below this "The Agony in the Garden," and on the lowest tier, "The Dispute with the Doctors in the Temple." On the back of the left-hand wing, a full-length figure, coarsely painted, of St. Christopher, and on the right-hand one, externally, a standing figure of the Madonna clothed in white and crowned, sheltering a crowd of votaries in the folds of her mantle. The Infant Saviour in a blue *vesica* appears in front of her figure. The letters  $\tilde{M}-P \ \tilde{\Theta}\tilde{\Upsilon}$  the initials signifying "Mother of God"  $\tilde{M}\eta\tilde{\tau}\eta\rho \ \tilde{\Theta}\epsilon\tilde{o}\nu$ , appear on the red background above her, and on the other wing over the Infant on the shoulder of St. Christopher, may be read  $\tilde{I}\tilde{C} \ \tilde{X}\tilde{P}$  signifying "Jesus Christ,"  $\tilde{I}\eta\tilde{\sigma}\tilde{o}\upsilon\varsigma \ \tilde{X}\tilde{\rho}\tilde{i}\tilde{\sigma}\tilde{\tau}\tilde{o}\varsigma$ .

It was a memorable day in the history of art when Cimabue rode out from Florence to Vespignano, and lighted on the shepherd boy Giotto, as he was sketching one of his flock. The story is pleasantly told by Vasari, who commences his biography by descanting much on the mental quickness and general vivacity of the lad. These, doubtless, were the principal qualities which led



Cimabue to adopt the youth, for, after a very few questions, the great painter sought the shepherd's father, and soon arranged that the lad should reside with him, and become his adopted son. Cimabue, himself of noble family, and the friend of all the most scientific men of the day, would doubtless have afforded his *protégé* the means of mastering every branch of knowledge. He was in himself a vindication of the nobleness of his calling; since, being high-born, and his relatives averse to his pursuing the arts of design, he determined to sacrifice everything in their favour, and at last entirely overcame the prejudices of those connected with him. Painting was to Giotto a passion and a means of expressing his thoughts and feelings, as words were to his chosen friend, the illustrious Dante. If Dante formed the Italian language as we now read it, Giotto established the then novel system of studying from nature in painting; and thus laid down an important principle, which has never in subsequent times been wholly departed from. He thought more of rendering human character and human feelings than of displaying technical finish, or the wonders of patient elaboration. His colour was frequently rich, of a mellow brownish hue; the eyes of his figures were singularly long and almond-shaped,—somewhat Chinese, but darker, and not so obliquely set in the head. He never indulged in elaborate borders, or minutely-folded draperies; all with him is large, broad, and sketchy, but invariably significant. Of Giotto himself, we regret to say we cannot point to any very striking examples in the present Exhibition, although of his school generally we derive a very fair impression. The great central picture, the "Coronation of the Virgin" (34), is pale and tame, wanting entirely that dash and spirit which characterise his works, and which are so fully seen in the Florentine picture of the same subject in the Baroncelli chapel of Santa Croce, where the painter has inscribed his name. The contributor of this picture, the Rev. Davenport Bromley, has this year deposited in the British Institution at London a magnificent specimen of Giotto, which seems to be the very one spoken of by Vasari, and is a representation of the "Death of the Virgin," on panel, of an oblong shape. The artistic touch, deep feeling, and subdued colours, are all worthy of the great Florentine, and mentioned here to show that England is not with-

out first-rate specimens to illustrate the history of art. Two fresco fragments (24 and 32), torn from the wall of the Carmelite church, at Florence, have a peculiar value. They formed part of some very extensive paintings which Giotto executed in the church. Patch copied them for engraving as important in the history of art, and soon after, in 1771, the church was destroyed by fire; Giotto's frescoes were calcined, and nothing was left of the edifice save one branch chapel erected by the Brancacci family containing the Masaccio paintings, to which we shall presently advert. Four large fragments of Giotto's frescoes were preserved, one of which came into the possession of Mr. Rogers the poet, and is now in the National Gallery; a second is in the possession of Colonel Towneley (high-sheriff of Lancashire), and the remaining two exhibited here belong to the Royal Institution at Liverpool. These fragments are much disfigured, but they are genuine remains, and show the boldness of style peculiar to the master. A small long picture of the Crucifixion (26) is a capital specimen of the peculiarities of the school, so also the small and well-preserved fragments of Taddeo Gaddi and Taddeo di Bartolo (40 and 43), especially the "Coronation of the Virgin," which shows in the features and costume of the Virgin the type of Giotto, only with a much greater amount of finish and delicacy.

We must here notice, although out of place, a large picture (66) contributed by Lord Northwick, *as* a Giotto, and therefore in accordance with a rule stated on the first page of the catalogue, entered under that name. It represents, in the lower half, the death of the Virgin, and, in the upper, her apotheosis. Her body lies extended on a couch, surrounded by various saints and apostles, and the seated Saviour in a glory holds the departed soul in a napkin under the form of a praying infant. The form of the figures, drapery, and colour are all perfectly at variance with those which we have seen in the pictures already quoted. The lights are pale, shaded with bright colours, and the draperies have more the appearance of crumpled paper than folded stuffs. This peculiarity is observable in many pictures of Northern Italy. The faces, especially those looking upwards, have the appearance of broad flat masks tilted backwards. There is no employment of gold in the background; even the glories round the heads are



formed of delicate gold lines, like rings in perspective, a refinement never attempted by Giotto, and characteristic altogether of a subsequent period. There is, however, a long inscription, written as if on a piece of paper, attached to the canvas—this in itself is a purely Venetian device—giving the name of Giotto, and the date also, with minute precision. Unfortunately the style of writing and mode of spelling show at once that the original inscription has been tampered with. The name, GIOTTOC (Giotto's), here is spelt in Roman letters, and some with Greek value, among Latin words, but we remember no instance in which the name of the painter is written other than JOCTUS when Latinised. The picture is a genuine one in itself, and most probably of the early Venetian or Paduan school.

Ugolino da Siena, a great name in early Sienese art, is here seen by several portions (25 and 27), of the large altar-piece, "a picture on a gold ground," which Vasari describes as having been painted by this master for the high-altar of Santa Croce, at Florence. He also says that Ugolino always inclined to the manner of the Greeks, and showed more affinity to Cimabue than to Giotto. His place is properly in the Sienese school between Duccio and Simone Memmi; the style of his paintings is very feeble, but elaborate and careful to a degree. He thoroughly respected the old Greek types. The pictures under consideration were brought to England by Ottley. Memmi, the contemporary of Giotto, and eulogised by Dante, is seen in a very curious small picture (37), presenting a very rare subject, even in a historical series of paintings of this period, viz., "Christ, after having been found in the Temple, returning to his parents and subject to them." It is signed with his name on the frame, and dated 1342. No. 39 is a curious portion of a fresco, by Spinello Aretino, which has some celebrity from an anecdote connected with it, related by Vasari. Spinello painted "The Fall of Lucifer and the Rebel Angels" in the church of Santa Maria degli Angeli, and introduced his Satanic Majesty in the lower part of the fresco with all the ugliness with which painters traditionally invested him. The artist dreamed that the Evil One appeared to him, inquiring how he dared to represent him so hideously; which vision produced an impression so deep in his mind, that he fell into a lasting

melancholy. Unfortunately for tradition, recent investigations have shown that Spinello lived long after the completion of the fresco, both in tranquillity, ease, and affluence. The church was desecrated, and the greater part of the fresco demolished, but one part, containing the group of demons, had a house built against it, which now goes by the name of the Devil's House. The central portion, with St. Michael and other angels combating, was rescued by Mr. Layard, and has been contributed by him to the present Exhibition. It was engraved in its perfect condition by Lasinio, and is a very effective specimen of the composition of the period.

The last Italian picture we can notice of this early epoch is one by Barnabas, of Modena (46). It contains many Greek peculiarities. The lights are heightened with gold. The angles of the Crucifixion compartment are filled with the four Evangelists, under human form, but with the heads of the animals respectively attendant upon them. Thus St. Matthew has a human head; St. Mark, the lion's; St. Luke, the bull's; St. John, the eagle's. Each figure holds the volume of the gospel in his hand. This treatment occurs not unfrequently in ancient Greek manuscripts. The picture is engraved in D'Agincourt, and belongs now to Lord Wensleydale.

A curious foreign painting (42) next claims our attention. It includes the most authentic portrait of our own monarch, Richard II., and is a diptych from Wilton House, considered by many to be of Italian execution. Some even have gone so far as to attribute it to Angelico da Fiesole, but this is improbable, as the monarch died when Angelico was only ten years old, and the portrait here represents him as young, and with his brow yet unwrinkled by the cares of his later age. There is much sweetness in the expression and figures of the Angels and Madonna. The exclusive predominance of blue in this compartment is very peculiar. Only the infant Saviour is dressed in a gold mantle. The King himself is richly habited, and, with the exception of the bronze effigy in Westminster, may be considered as the only authentic record of the monarch's appearance—since the face, in the Jerusalem chamber portrait, was irreparably spoilt by repainting in the last century.



Arrived at the south-west angle of the Saloon, we have come to the end of works executed prior to the year 1400, and commence from that important epoch with a new series of art, in which all painters, with the exception of Angelico da Fiesole, seem to have discarded the flat gold background; while the hat-like glories of solid gold are exchanged for glittering rings, occasionally dotted with gold within the outline upon the coloured ground. Hitherto the bright gold has represented the shining sky, as seen behind the trees in No. 21, and in the aperture of the windows in No. 30.

In those days, the intimate relation between the arts of painting, sculpture, and architecture, led to most important results. Brunelleschi, born in the last quarter of the 14th century, received a liberal education, and entered the studio of a goldsmith. Donatello, his friend, and somewhat younger, induced him to accompany him to Rome, for the purpose of studying there the remains of ancient architecture, which had till then been quite neglected. Hence they derived those principles and that knowledge which, becoming quickly disseminated, contributed to the rapid development of the *renaissance* both in sculpture and architecture. Brunelleschi excelled as a sculptor, and had obtained his knowledge during his sojourn at the workshop of the goldsmith. Donatello also practised architecture, but was most renowned for his sculpture. He is said to have revived the use of bas-relief; at all events, he seems to have been the first to use the very low pictorial kind of relief, introducing views of mountains and trees, which became so prevalent in the time of Ghiberti. Like our own Flaxman, Ghiberti began his career in art as a painter. He executed some frescoes, and only proved his great powers in sculpture when he entered into the public competition for the decoration of the doors of the baptistery, at Florence.

Of these great men Masaccio became the pupil; from them he learnt the practice of modelling, together with a knowledge of drawing and perspective, and in consequence of this union his paintings possess a force and power, combined with precision of form, which no other method of teaching could have secured to him. The *modelling* of the forms in his pictures, to speak technically, was perfect. He studied nature, and, like his predecessor Giotto, indulged in portraiture. At Rome he diligently copied

the remains of ancient sculpture. He died comparatively early at the age of forty-one. The frescoes which he had begun in the Brancacci Chapel of the Carmine church at Florence, form a new era in the history of art; they displayed so much knowledge, precision, general breadth, and harmony of colour, as to captivate all beholders; and even Raphael and Michel Angelo, at the commencement of their career, spent many days in making copies from them. Raphael himself adapted his grand figure of St. Paul preaching from one of the frescos in this chapel. These works were interrupted by the death of Masaccio. Masolino da Panicale executed some of the other compartments, but the whole was afterwards completed by Filippino Lippi. Of Masaccio we can point to little in our collection that is satisfactory. No. 51 is the only one which fairly affords a notion of his capacity of giving the effect of full relief combined with perfect individuality of character.

The timid and pure-minded Angelico da Fiesole, who belonged to no school or sect of painting whatever, is not adequately represented here. Four pictures are all that can be satisfactorily referred to as his. The "Last Judgment" (58) stands pre-eminent among them. It is one of four or five repetitions that the artist produced, and is perhaps superior to any for intensity and earnestness. It was purchased by Lord Ward from the gallery of Cardinal Fesch at Rome. The subject is one fully calculated to display both the powers and deficiencies of the painter. On the left-hand side of the picture among the blessed, angels appear with countenances full of religious ecstasy, and fervent devotion or rejoicing with the utmost hilarity whilst threading the celestial dance on meadows of asphodel. The condemned, on the other hand, betray the artist's incapacity to express the grosser passions of our nature as well as his want of means to render truthfully even the most moderate display of physical energy. The neglected condition of this picture is much to be regretted. If carefully cleaned, and protected by a glass, it might possibly be seen to advantage for centuries to come, whereas now the fragile nature of the plaster on which it has been painted renders it very liable to crack and chip, and fragments may be irrecoverably lost. The small "Madonna enthroned with St.



Domenic and St. Catherine kneeling" (52), by the same master, is an exquisite little picture, but, unfortunately, hardly placed enough within the reach of the eye for its detail to be fully appreciated. The "Entombment of the Virgin" (59) is supposed to be a copy, by Angelico, from an older composition, by Giotto. This very picture has been engraved as a Giotto, and as such appears in the pages of d'Agincourt. The "Head of the Saviour," from a fresco of the Crucifixion (63), is a fine specimen of Angelico's powers on a large scale, equalled only by the heads in the chapter-house of the monastery of San Marco by the same artist.

Filippo Lippi, the bold and vicious monk, both contemporary and antitype of Angelico, is seen here in a vigorous predella picture of "St. Peter and St. John healing the Lame Man" (71), and in an effective altar-piece, on a large scale, representing the Madonna and Child, enthroned and attended by saints and angels (73). The forms evincing great care and elaborate modelling, are, nevertheless, very peculiar. The heavy eye and straight cheek line of the faces afford a striking contrast to the types of Giotto and his immediate pupils. Another painter, whose notions of female beauty led him to adopt a very singular style, is Sandro, or Alessandro, Botticelli. He wrought in fresco, in the Sistine Chapel; but he is especially known by his portable circular pictures of the Madonna, and angels worshipping the new-born child, or saints adoring the Saviour whilst seated on the Madonna's lap. He was a pupil of Filippo Lippi, and from him seems to have imbibed much of that wildness and energy of expression which pre-eminently characterise his works. There is a peculiar type in the countenances of his Madonnas which may be seen in two pictures in the Exhibition (77 and 860). There is something German in the round faces and peculiar eyes of the females both he and his master selected as models to paint from. The same features are traceable although in a less degree in the works of Filippino, Ghirlandajo, and Lorenzo di Credi. The most interesting picture, however, is an Adoration (78), from the collection of W. Y. Ottley. In that specimen all the energy and wildness of exultation among the angels is shown to the utmost. A gipsy-like character seems to pervade them. The long Greek inscription shows by the forms of the letters that the painter had really studied the bas-reliefs

and sculptures of Greece itself, and not merely the transcripts of the Hellenists of his day, who had taken up their residence in Florence.

No. 55 is a curious example of the application of painting to warlike decoration, in the peculiarly-formed leather shield belonging to Mr. Drury Lowe, bearing upon its outer side a figure of David with his sling, painted by Pollajuolo, a classic name among painters, and venerable also, as one of the earliest practitioners in the art of engraving.

We pass by the feeble works of Sano di Pietro, which seems to be a name by which Dr. Waagen designates all weak and pale productions of this period, to pause upon one curious picture by Cosimo Roselli (68). It is dark and much encrusted with dirt; but enough still remains for us to note the spirit and grace, as well as the peculiarities of the composition. The figure of Christ in the centre, crowned and clothed in a black jewelled robe, has the arms extended in front of a large deep blue cross. One foot is placed upon the sacramental cup. The entire figure strongly resembles that of the Volto Santo at Lucca. Cosimo Roselli, by the way, is author of certain frescoes at Lucca in the chapel of the Volto illustrative of that subject. St. Domenic and St. John kneel on one side, and St. Peter the Martyr, with St. Jerome, on the other; the floating angels are very graceful, and there is a pathetic expression in the countenance of the Saviour which later art has seldom been known to surpass. Another picture by the same master (93) is comparatively weak, although in better condition than the one we have alluded to. It represents the Madonna and Child enthroned with angels and saints in niches on each side. It is dated November 28th, 1443.

We shall next have to turn our attention to the contemporary masters of North Italy, and to consider especially the early productions of Venice and Padua, which, by a certain disregard of previous example and an adherence to nature combined with an ardent love of detail, tended to produce results of the utmost importance upon more southern schools of art at the close of the 16th century.

The geographical position of Venice rendered her the chief place of refuge for the Greeks when they were driven from their homes



at the sacking of Constantinople by the Latins, in 1204. Before that period many Greek mosaicists had been invited thither by the Doge Selvo, and much of their work still remains on the walls and within the domes of the famous cathedral of St. Mark. Giotto, when at Padua, implanted there his style and left several pupils, the principal of whom was Guariento. They for a considerable time supplied all the works of art required in the neighbouring cities. Intercourse with the refugee Greeks perhaps led to the results we now have to dilate on. Squarcione, a Paduan, desired to see Greece itself, and whilst travelling there, was struck by the remains of ancient pagan art which lay at that time scattered over the country in great profusion. He not only studied and sketched them assiduously, but transported a great many to his own country, and laid the foundation of a museum of ancient art in Padua before even the enlightened dukes of Urbino or the Medici of Florence had thought of doing so in their respective cities. The pagan taste for the display of the nude figure took immediate effect among the artists of North Italy. St. Sebastian, a youthful Apollo-like figure, transfixed with arrows, soon became a favourite subject, admitting as it did of the combination of the beauty of the ancient Greek form with the Christian sentiment, and an enthusiastic and devoted expression in the countenance. In earlier times the Holy Infant seated in the Madonna's lap was always elaborately clothed. Among the Greeks the infant's dress was cumbersome, and consisted of the chiton and pallium worn by officials and persons holding a dignified position in the state. Such was the costume adopted by Duccio and Guido of Siena, and Cimabue of Florence, the close adherents of the old style. In historic scenes the infants were generally swathed in tight bands, as is still the custom in most parts of Italy. Puccio Capanna, a favourite pupil of Giotto, first laid bare the chest and arms of the infant Saviour, enveloping the rest of the body in a simple cloth loosely folded. Berna, of Siena, still more denuded him. Angelico da Fiesole occasionally painted the figure entirely unclothed; but in his large Madonna and Child surrounded by angels, painted for the flax-merchants of Florence, the standing infant is arrayed in a long and amply-plaited tunic. Crivelli and the older Venetian masters clothed the bodies of their children very carefully. Raphael, at a

time when such distinctions were less generally thought of, was once particularly requested to provide little shirts for the Infant Christ and St. John in the picture he was executing for the nuns of St. Antonio, at Perugia.

Squarcione, of whom we have spoken above, being so thoroughly imbued with a love for antique art, set his pupil, Andrea Mantegna, to study it diligently, and to work incessantly from casts moulded upon nature. This course he seems at first to have pursued in preference to working from life itself. Mantegna stood in the same relation to Squarcione that Giotto held to Cimabue. Both were shepherd boys, and both adopted by distinguished painters. Andrea Mantegna soon surpassed his fellow-pupils, and at the age of seventeen executed a great altar-piece for the church of Santa Sophia, at Padua, which Vasari says "seemed rather the work of an old experienced master than of a mere youth." As he rose in practice and experience, Bellini of Venice, the father of the famous Giovanni and Gentile, offered him his daughter in marriage, and to this union may in some measure be ascribed the similarity of style observable in some of the works of Mantegna and Bellini—Nos. 89 and 98, for example. The elder Bellini and Squarcione were rivals, and from the moment of Andrea's marriage, Squarcione discarded his pupil. A contemporary of Mantegna, born almost in the same year at Florence, was Andrea Verrocchio; he studied under Donatello, the sculptor, and excelled in almost every branch of the fine arts, especially painting and music. In early youth he was a worker in metal for goldsmiths. His chief pupils were Pietro Perugino and Leonardo da Vinci. Vasari mentions Verrocchio as one of the first who practised moulding natural objects in plaster and collecting them for the benefit of students. We find thus that in Venice, Padua, and Florence, a simultaneous movement had begun. Of the works of Squarcione, we find no example in the Art Treasures Exhibition; of Verrocchio, nothing worthy the name, No. 57 being too weak and tame to have proceeded from the pencil of one who was remarkable for the boldness and hardness of his forms both in painting and sculpture. Of Mantegna may be seen several striking examples; firstly, the "Triumph of Scipio" (102) painted on canvas, in *chiaroscuro*—or light and shade, in a monotonous colour—so as to look like an antique bas-relief.



In this Mantegna's predilection for the antique is very evident. The picture is more simply arranged than the "Triumphal Procession of Julius Cæsar" at Hampton Court, and the shadows cast by the figures upon the marble background show how decidedly it had been intended for a decorative frieze. It appears to have been one of his very latest productions. The present state of Mr. Vivian's picture (102) is truly a matter of regret, since much that would be really interesting to study is lost under a coat of dirt and discoloured varnish. The fulness of the drapery and sharpness of the folds show a taste for ancient Roman sculpture, which was, after all, more common than for Greek. The very small picture of "Judith" (96) seems to have been taken from one of Mantegna's engravings, for in this branch of art he was a great proficient, and to this process may be attributed much of his dryness, especially in the draperies. The portion of a group of figures, life size, of "Christ Bearing the Cross" (97), is full of the characteristics of the painter, and strikingly analogous to certain portions in the Hampton Court series. "The Agony in the Garden" (98), has already been compared with the Bellini (89). In both the high lights have been gilded; the conception, dramatically as well as *scenically*, of Bellini's, is far superior to the other. The mysterious angel standing like an apparition in the sky, lighted by the setting sun, has a perfectly novel effect, so much so that one wonders it was not more generally imitated by succeeding artists. In Mantegna's treatment, the angels standing in a row, with the instruments of the Passion, are too solid and matter of fact; and the scene, filled with rocks that would puzzle a geologist, wants that individual character and reality which are so remarkable in the other. Bellini is represented in this collection by numerous works. One large picture (116) of St. Francis standing in front of his cell is very singular, and much of the background and the trellis work, with the vine leaves, is beautifully painted. The figure of the saint, and the woodwork of his reading desk, want truth of form, and accuracy of imitation, which were both of them very important features in Bellini's works. The head of a young man (90), is very weak. The inscription on No. 114 is very suspicious, and the picture was most probably well named, as a Conegliano, when in Mr. Rogers's keeping.

Jacobello del Fiore, who practised his art from 1400, is unrepresented here, but deserves mention, as having been the master of Carlo Crivelli. He was distinguished for the beauty of his colours and his love of gilding and architectural decoration; he was, moreover, one of the first Venetians who attempted figures of the size of life. Crivelli inherited his master's taste for rich colour, bold forms, and elaborate accessories. Some of the pendant bunches of fruit which he introduced, are admirably studied. The large altar-piece (80), is a first-rate specimen of Crivelli's powers. The Madonna is represented seated with the Infant Saviour, on an elaborately decorated architectural throne, festoons of fruit hang in front, and figures of boys ornament the entablature. The background is blue sky, but behind the figures a rich curtain is spread across, so as to produce an imposing effect. St. Peter, as pope, in full pontificals, kneels to receive the keys from the Infant Saviour. Two episcopal saints, with St. Francis, St. Ambrose, and St. Bernardino of Siena, stand around, and the effect of the gorgeous patterns on the dresses, and the elaborate gilding on the accessories, render this one of the most brilliant and striking works in the collection. A *Pietà* (94), displaying the dead body of the Saviour, supported on the edge of the tomb by the Virgin Mary, St. John, and the Magdalen, is remarkable for caricatured expression and extravagance of the attitudes. These peculiarities may also be traced in another small full length *Pietà* (91), where the subject is almost entirely treated in the Greek fashion.

Cima da Conegliano, the friend and follower of Bellini, is well seen in a noble standing figure of St. Catherine (120), bearing an inscription of the name of the artist; but although we recognise it by the peculiar folded drapery as somewhat allied in its style to that of Nos. 66 and 80, and of the early northern school, we are struck with the natural grace and nobleness of the conception. A peculiar expression, however, is observable in the eye, visible also in the picture below it (121), which, although not called so by the owner, is evidently the produce of the same hand. It represents the Saviour bearing the Cross. Nothing hardly can be further from the spirit of Raphael, to whom it has been assigned; but the treatment of the subject is very impressive, and sure to command general attention.



The name of the great Leonardo da Vinci first appears here in connection with a large dark picture of "St. Jerome in the Desert" (104), inscribed with the date 1465. In that year Leonardo was only seventeen, and the picture, therefore, if genuine, would become most interesting, affording us as it would, an opportunity of comparison with Raphael's work, executed at the same age, and now hanging on the same wall. But the fulness of the pencil and heaviness of the forms forbid us to regard it as a youthful production of da Vinci himself. It is evidently of a posterior date. The small brown and white study of a female head for "La Vièrge aux Rochers" (144), is probably genuine, but somewhat heavy and puffed out in the form. The portrait near it (143), is not *of* Beltraffio merely, but *by* him, and certainly not Leonardo. The Madonna and Child (135), should rather, we think, be the work of Pedrini than of Leonardo; it has suffered greatly, and the complexions of both figures have faded to mere white and grey. The Mona Lisa portrait (183), is chiefly interesting as an old picture of the school, given in our own times by the poet Wordsworth to its present owner. As far, however, as the great height at which it is placed enables us to judge, the picture is a very good and characteristic one.

One picture of great interest in the history of the Lombard school of art, although not at Manchester, deserves mention as affording the best record of da Vinci's "Last Supper," which has since been effaced under repeated coats of repainting and restoration. A copy of this grand work exists in London in the apartments of the Royal Academy. It was originally painted by Marco d'Oggione, the friend and scholar of Leonardo, for the Certosa, at Pavia, and may be regarded as the only transcript of the great original sanctioned by the author himself. Fortunately having been executed in more durable materials than that from which it was taken, it is still in excellent preservation. Had the Royal Academy consented to allow it to appear, we could have pointed to an indeed truly important landmark.

Ambrogio Fossano, commonly called Borgognone, is the painter of two pictures of the Milanese school, which should not be passed over. The larger (122), belonging to the Prince Consort, is

somewhat peculiar in composition. The Madonna and Child are seated on a rocky throne, with a canopy of a similar nature over them, and steps in front; St. John the Baptist stands on one side, St. Ambrose on the other, introducing a kneeling personage, possibly the donor of the picture. The colours are particularly fresh, and the forms generally much softened. It is signed and dated 1510. The other picture (156), a small Deposition, is tame and very pale in colour; the faces are peculiar, but with a certain pathos of expression.

Pietro Perugino, the master of Raphael and the most leading painter of his day, is seen to great advantage in a large picture (No. 117) of the Madonna and Child enthroned between St. Jerome and St. Peter, obtained by Lord Northwick from the Duke of Lucca's collection. It shows very clearly the mode of working in tempera colours, for every part is covered with short upright lines of the same hue, but darker, than the colour it is laid upon. The same process of working with *hatched* lines of a *self-colour* may be seen in a small Holy Family, by Perugino also, in the National Gallery. The picture before us is very similar to a magnificent one in the gallery of the Vatican, formerly in the Palazzo Communale, at Perugia, which has been several times engraved. The specimen before us is now on canvas; but was originally wrought upon panel, and has been removed from one material to the other by a very ingenious and safe process that has been much employed since the beginning of the present century.

Of Fra Bartolommeo, fifteen years older than Raphael, and his intimate friend, we have one magnificent picture, a *riposo* (118), in which the Holy Family appear resting under a palm tree, and the same group is represented in the distance, coming down a hill; a double delineation in the same picture, to which the masters of this period seemed to have had no objection. The colours of this beautiful picture are brilliant in the extreme, and prove how capable this master was of teaching the youthful Raphael that branch of art. Vasari distinctly mentions that Raphael studied colouring under him, and taught him in return the rules of perspective, in which he had attained great proficiency. The picture is painted in deep transparent colours, upon a white



coating of plaster, and contrasts strikingly with the opaque and dull hues of the Perugino near it.

The widely extended fame of Raphael, the popularity of engravings from his works, whether Holy Families or historical designs, lead the public naturally to look for his works before those of any other. Unfortunately, as far as number goes, expectation will be grievously disappointed. Of course, since the rule to call pictures by the names given by the owners has been established in this Exhibition, great numbers with the name of Raphael will be found in the catalogue. We, however, have to consider most especially the genuine ones, and think immediately of the finest specimens which we know to be treasured in this country. The Hampton Court cartoons, although they were for a time at Windsor, and have been exhibited at the British Institution, are too frail to admit again of any distant removals. The four genuine Raphaels in Bridgewater House would probably have been forwarded to Manchester had the life of the late Lord Ellesmere, the president of the general council of the Exhibition, been spared. The famous *Ansdei* picture of the Madonna and Child enthroned between St. John and St. Nicholas is locked up at Blenheim, and being heirloom property, vested in trustees, the Duke of Marlborough was unable to remove it without their unanimous sanction. This permission he sought; but in vain, and was compelled to deny himself the gratification of acceding to the wishes of the executive committee. The charming Holy Family of the "*Casa Aldobrandini*" has been withheld, and so likewise the large picture known as the "*Madonna dei Candelabri*," the one by Lady Garvagh, the other by Mr. Munro, of Novar. With regret we mention these, to show how many treasures there are in England which are not to be found within these walls. On the other hand, we may turn with singular satisfaction to the few really genuine specimens that have made their appearance here. It is true that not one example can be pointed out of Raphael's fullest or more developed power. They are totally wanting. All the genuine specimens that have been collected are of the Peruginesque period, where sentiment transcends all other qualities. The picture of "*The Crucifixion*" (123), from the Fesch collection, is principally curious, as a genuine work of a precocious youth before he had

attained the age of seventeen. All the peculiarities that we observe in it, are those of his master and the school. The affected angels dancing on little clouds, and holding strips of parchment bent like leather straps, are equally common both in the works of Pietro Perugino and Raffaellino del Garbo. The expression in some of the countenances is superior to contemporary examples, and may be regarded as Raphael's own. The early but beautifully finished panel picture representing the "Agony in the Garden" (134), painted when he was twenty-one, in the year 1504, is one of the finest and most elaborately wrought pictures of his early period. It was painted for Guidobaldo, Duke of Urbino. The colours are deep and rich, being worked transparently, as in the "Fra Bartolommeo" we have already described. The present fortunate possessor is Mr. Fuller Maitland. There is a cartoon of this subject by Pietro Perugino, in the Accademia at Florence, exceedingly like in point of design. The colour here resembles Pietro's picture recently added to the National Gallery. A beautiful Madonna and Child (136), painted about the year 1505, shows Raphael in his first and holiest vein of thought. The infant is pensive, and evinces by its attitude a timidity towards the spectator. The colouring is beautiful, and again perfectly transparent in the richest tones. It belongs to Lord Cowper. In the same year, Raphael completed the altar-piece for the nuns of St. Antonio at Perugia, already alluded to, and decorated the altar-step with small panel pictures, two of which (137 and 138) are in this gallery. The first, "The Agony in the Garden," has suffered pitifully, and can no longer be valued for anything beyond its historic interest, and for affording a general idea of the composition as a whole. [The second, a *Pietà*, has been beautifully preserved. It displays intense feeling, and although belonging to a period before the painter could perfectly express himself, will always produce a deep impression. Sentiment reigns in it supreme.

"The Three Graces" (139), small though the picture be, has obtained an extended fame by means of the beautiful engraving that has been issued of it by Förster. At first sight, its delicate pale colour and light handling, give quite the effect of a drawing or sketch upon ivory. The date of the picture is probably 1506.



A "Madonna and Child," dated on the dress 1508, known as Lord Cowper's, from Panshanger (141), in which the child seated astride on a cushion, clings to its mother's neck, and turns round to the spectator with a full laughing face, is a great contrast to the Virgin and Child mentioned above (136), where the figures represented are characterised by a solemn expression. The works we have just slightly mentioned are those more likely to be entirely the work of Raphael's hand, as at a later time, in the multiplicity of his engagements, he was obliged to delegate the greater part of the execution to his pupils and assistants.

The Madonna and Child (133), which belonged to Mr. Rogers, is hardly to be regarded as genuine. The character and style, though graceful, are not in accordance with the spirit of Raphael. Some there are who assign the picture in question to Baroccio. An interesting joint-work of Raphael and Fra Bartolommeo (147) deserves notice. It was originally in the cathedral at Pisa, and afterwards in Mr. Solly's collection, now the property of the Earl of Warwick. It is painted very thinly indeed and sketchily; no one, however, but Raphael could have painted the up-turned heads of St. John and St. Francis. The latter reminds us of the earnest countenance of the same saint in the "Madonna di Foligno," now in the Vatican Gallery. The figure of St. Paul has all the flimsy sketchiness of Fra Bartolommeo. A large picture of Joanna of Arragon, the mother of the Emperor Charles 5th, a *replica* of the picture in the Louvre, is not entirely satisfactory; it lacks completeness of form, the minute working out of subsidiary ornamentation. A large "Holy Family" (148), which has acquired some notoriety as the Oakover Raphael, is nothing more than a crude old copy of the famous "Perla" now in Spain. And, again, a "Holy Family" of Derbyshire celebrity (150), contributed by Lord Scarsdale, is only an old copy of Raphael's "Madonna del Passeggio" in the Bridgewater Gallery and the Studj at Naples. A more curious and interesting picture, although on a very small scale, is a group of the three Maries at the entrance of the sepulchre (154), belonging also to Lord Scarsdale. It is peculiar in execution, bright in colour, and, although engraved as Raphael, is very probably a picture of the Ferrarese school.

The friend of Raphael, Ridolfo Ghirlandajo, and son of the master

of Michel Angelo, appears in only one picture (160), but that one is of very great interest. It is a portrait of Copernicus represented holding a planisphere: Ridolfo Ghirlandajo had also studied under Bartolommeo, and from him probably obtained the great strength of colour which this picture exhibits. Of Domenico, his father, we have nothing. A picture (107), formerly assigned to him, but now by universal consent ascribed to Michel Angelo, in his earlier period, is a magnificent example of the powers of this age and school. As a piece of technical information, it is extremely important, since, being unfinished, it reveals the principle on which these old painters worked. We find that all parts of the panel intended to be painted flesh-colour, were in the first instance primed with a full deep green. Thus it is not a little curious to see in the picture before us several of the limbs remaining bright green. The modelling of the parts that are finished, and the beauty of some of the heads, far surpasses any other production of the epoch out of Italy. Leonardo da Vinci and Lorenzo di Credi are the only masters in point of style who could at all compete with it. The remarks of Dr. Waagen upon certain points respecting the attitude of the figures do not quite correspond with the actual painting. A *chiaroscuro* painting of "Christ and the Woman of Samaria," from the Liverpool Royal Institution (184), brought from Italy by Mr. Ottley, and formerly at Capo di Monte, is probably an emanation from the school of Michel Angelo. The same subject was presented by this great artist to Vittoria Colonna. It is well known by an old engraving, and is remarkably bold in conception. It has the same peculiarities and faults as the famous *chiaroscuro* design from Michel Angelo's cartoon at Pisa, which unfortunately Lord Leicester has detained at Holkham, although it was suffered to go to London last year for exhibition at the British Institution.

Some large works of the school of Michel Angelo are displayed at this end of the saloon to great advantage. One (170), a huge Venus and Cupid, by Pontormo, "upon the outline of Michel Angelo," is a coarse and disagreeable picture, but very characteristic of Michel Angelo's mode of drawing the figure. The history of this picture is given in the catalogue, and the subject seems indeed



a curious one to have attracted the notice of Queen Caroline. The sum for which she acquired it, £1000, was considerable, especially in those low-price days.

Sebastiano del Piombo's "Holy Family" (161) shows the influence of Michel Angelo on the composition. It is grand and refined in the extreme. The male profile head shows the same hand that executed the great "Raising of Lazarus," in the National Gallery, and which Michel Angelo himself designed in emulation of Raphael's "Transfiguration." A small picture, "The Scourging of Christ" (186), copied from the famous design in San Pietro in Montorio, is dated 1552. It shows, even on a very minute scale, the full grandeur of Michel Angelo's conception. A grand figure of "Cleopatra" with a serpent instead of asp—a kind of female Laocöon—painted by Vasari (172), is a magnificent specimen of the sculpturesque treatment of the Florentine school of this period. A "Baptism," by Battista Franco, called Semolei (193), contributed by the Duke of Newcastle, is a powerful illustration of the exaggerations it afterwards fell into. The two angels labour with the utmost possible exertion, and in the most impracticable attitudes, to unrobe the Saviour. The figures, or limbs rather, are each separately well drawn, and the general effect of the picture, from a certain force in the colouring, is very attractive.

Another picture, and the last of the Michel Angelo class of the Florentine school to which we can find space to refer, is the famous "Silentium," so often engraved by Bonasoni and others. It appears in two forms in the present Exhibition, firstly as a small picture on copper (224), from Liverpool, and secondly on a large and very pretentious scale from Yarmouth (187), both being attributed to Marcello Venusti, after the design of Michel Angelo. The latter has a certain local interest, from the fact of its having been for a considerable time at Ardwick, and having obtained a particular notoriety. Of its merits as a work of art, in company with so many fine examples, we must speak with much qualification. The picture may have suffered much by overcleaning and repainting, but the drawing must always have been feeble and the colour tame, unlike indeed the tones of those who worked direct from Michel Angelo himself. The group, moreover, is made up. It is

not, like the other Venusti, from one master alone. The figure of St. Joseph is not Michel Angelo's at all. It is from one of Raphael's well-known figures in the Holy Family of Francis I. now in the Louvre. The finest, and indeed the only genuine painting of this subject by Venusti belongs to Mr. J. S. Harford, of Blaise Castle. It is large, and we sincerely regret that, being himself so liberal a patron and encourager of art, Mr. Harford did not contribute it to the Manchester Exhibition.

The followers of Raphael, forming the Roman school, are more numerous than the Florentines, whom we have described, as belonging to the school of Michel Angelo. Foremost among Raphael's pupils was Giulio Romano. He caught the energy and spirit of his master, but lacked entirely his delicacy of feeling; he was essentially Roman in temperament; his figures, when left to himself, seem modelled upon the ancient sculptures of Roman soldiers and Sabine women. Even when engaged with others upon a composition designed by Raphael, the part he bore may always be distinguished by the heavy strokes and deep red tones. He, with Gianfrancesco Penni, were left co-heirs of Raphael's artistic effects. The "Conversion of St. Paul" (176), and a sketch of "figures and elephants" (185), show the nature of the subjects in which Giulio Romano delighted; but a cartoon of Roman lictors and soldiers in the gallery of the north transept best exhibits the scale on which he preferred to work; and the large picture, "Alexander the Great" (200), is a fine example of his strength of colour, immense size, and the richness of shadow upon coarse and developed form, which characterise his finished works. Although clad in Roman armour with neither Greek nor Roman countenance, the painter has fully succeeded in giving to his subject the impression of a hero. The figure of Victory which he holds in his hand is not so large as life, according to the description given by Vasari; nor does the appearance of the whole justify the statement of the same writer that it was copied from an antique medal; yet the picture, nevertheless, is very genuine and thoroughly expressive of the painter's character. "The Sacrifice to Jupiter" (237), from Hampton Court, is a fair example of his classic taste and attainments. One small Holy Family by the hand of Penni, designed by Raphael (152), is



worthy of observation as never having been finished. The Raphael picture which it most resembles is one in the museum at Madrid. Another Holy Family, also from a design of Raphael, engraved by Marc Antonio, and forwarded under the great painter's name, has been transferred to the opposite side of the room, being in reality a Flemish work, and showing all the characteristics of of Bernard van Orley. In the catalogue the name of the Italian artist stands pre-eminent; but as the eye has *first* to be addressed in classification, the course adopted is perhaps the more justifiable one.

Innocenzio da Imola was one of those who, after studying under other masters (Francia and Albertinelli in his case), threw aside everything to follow Raphael. One picture by him, a Holy Family (155), surrounded by saints, is particularly fine.

Andrea da Salerno is the painter of the St. Jerome and two female saints in one frame (205). They are light and sketchy in colour, brown in the shade tints, but capital examples of the master. Andrea started from Naples with the design of entering the studio of Perugino at Perugia, but falling in, on the roadside, with some persons who had been to Rome, and hearing them talk with rapture of Raphael and the school of Athens, then in progress, he changed his plans, and sought Raphael, the scholar, instead of Perugino himself. He became Raphael's devoted admirer, and assisted him in some of his frescoes at Rome. Gaudenzio Ferrari, of Milan, quitted the studio of Luini to study under Raphael. The Visitation (175), although pale in colour, is graceful and indicative of the style of his great preceptor, and has been highly praised by Soprani in his "Lives of the Genoese Painters." Lomazzo places him among the seven principal painters of Italy, to the exclusion even of Correggio.

In the vestibule No. 1, between Saloons A and B, Italian and Spanish pictures are alone to be seen. They all belong to the 16th century, and display the productions of those artists who maintained the ascendancy of art for a while after the times of Raphael and Michel Angelo, but who lived also to see its decline and exhaustion. Several attempts were made to revive the true spirit of art towards the close of this epoch; but none appears to have met with permanent success until the time of the Carracci,

whose doings belong to a later time, and will be mentioned in their proper place.

Prospero Fontana (194), the probable author of a picture contributed to the Exhibition as a work of Baldassare Peruzzi, was distinguished in his day as a rapid academical painter; his manner caught the taste of his contemporaries, and many artists were content to lose themselves, like him, in the dexterities of execution. Dennis Calvert studied under this painter, and deserves mention here as the first founder of a regular school of painting, which attracted all the best artists until the Carracci established their academy. Unfortunately we can point to no picture by Calvert in the Art Treasures Exhibition. In England his works are rare. Although this painter was a Fleming, born at Antwerp about 1555, his style was thoroughly Italian; one specimen has, till recently, been shown at Alton Towers. The best examples of this master were at Florence and Bologna. The most remarkable precursors of the Carracci at Bologna were the family of the Proccaccini, especially the brothers Camillo and Giulio; their style was grand and decided, and, notwithstanding their assiduous study of the works of Raphael and Michel Angelo, they appear to have been more directly influenced by Parmigianino and Correggio. Two fair examples of their works may be seen in Nos. 228 and 229. One large composition by Parmigianino (210), representing Charles V. at the age of thirty, attended by a Cupid holding a globe and a Victory with extended wings, hovering above. This picture was painted in the year 1530, during the Emperor's visit to Bologna. It is in itself an important picture, belonging to an important period. Vasari mentions it in his life of Parmigianino as having been painted by him after once seeing the Emperor dine in public and without a sitting. The Pope, then at Bologna, was so pleased with it, that he sent the painter to the Emperor, who desired Parmigianino to leave the portrait with him; but the artist, unfortunately for his own interest, declined doing so, alleging that it was not yet finished. Consequently, the biographer adds, he lost both the credit and reward that would certainly have been bestowed on him.

Andrea del Sarto, who was invited to France by Francis I. and



entrusted with large sums of money to purchase works of art for his museum, and which Andrea expended on his own personal extravagances instead, is not adequately represented in this Exhibition. Four pictures from Panshanger (162-164, and 174), are bold and effective compositions, brilliant in colour, but sketchy and vague in point of form, and miserably ill-proportioned in many of the figures. His own portrait dressed in black is slight, and the Holy Family (212), belonging to Sir Humphrey De Trafford, is effective, although hard in forms and execution. It moreover displays many of the artist's peculiarities advantageously. In the figure of the Madonna we recognise as a model the artist's wife. The same personage also appears in the circular Holy Family belonging to the Hon. Mr. Warren Vernon, a picture branded at the back with the initials of King Charles I. and known to have been in his possession. Del Sarto has generally been considered to have died in 1530, but recent discoveries prove him to have lived to a much later period.

Another painter, Correggio, contemporary with Raphael, and only a few years younger than Andrea del Sarto, must next be mentioned. He flourished at Parma at a distance from all the rest of the painters. His delicate tints and breadth of shadows are fairly seen in two frescoes of angels' heads from the cupola of the old church of San Giovanni, which are admirable examples of his technical facility. The "Magdalen Reading in the Desert" (165), is an exquisite specimen of his delicacy and high finish. This picture, a *replica* of the celebrated one at Dresden, acquired a peculiar fame as the subject of an elaborate lawsuit in Rome. In some respects it is an improvement upon the one at Dresden. The background is lighter and clearer, and the turn of the head altogether more natural and easy. The small picture of the Madonna kissing the child, contributed by the Earl of Carlisle, is very graceful, but only to be regarded as an elegant sketch. Correggio, however, like Raphael, is one of the great masters of whom people read and have heard much, most insufficiently represented in this collection. Good old copies of their chefs-d'œuvre hung at the top of the room or in a side gallery, would have been of great service to afford the public in general a true notion of their power and attainments.

About the close of the 16th century Spanish art first began to show itself as an independent school. We know from Vasari that the old Florentine painter Starnina visited Spain, and was much noticed by the reigning monarch of the day. Whether Starnina found any school of art already established there is not recorded, but it is distinctly related that his visit to Spain had the advantage of curing him of a certain roughness of manner, and the urbanity he gained at this period was of the greatest value to him through the rest of his life, which was spent in Italy.

Campanna, a Fleming by birth, and Italian by his education in the school of Raphael, was noticed by Charles V. in 1530, at Bologna, the same year that Parmigianino painted the portrait already mentioned. He went to Spain by that monarch's express invitation, made a large fortune, and died in his native country aged 67. The picture No. 208 is more remarkable for the subject than for any artistic excellence. It represents the Magdalen in the act of renouncing the vanity of the world by taking off her beads. This she seems to do with the most perfect nonchalance. A true Spaniard, the pupil also of Campanna, el divino Morales, claims notice here. Tame as all his figures are, both in action and drawing, he has acquired very great esteem both for the grace of his compositions and the sanctity of his subjects. The picture No. 508 exhibits all his peculiarities in a favourable degree. Of Juan Juanes, the Spanish Angelico da Fiesole, we find only two small pictures deserving of notice, "St. Peter and St. Paul" (215), and a legendary subject (527). Some portrait subjects by Theotocupoli (234 and 518), are of a very high order. They display wonderful individuality of character. Ribalta, a native Spanish artist, appears well in the pictures at commencement of saloon B, on the north side. His "St. John in the Desert" is a spirited performance, and the "Last Judgment" is an effective picture of a somewhat rare subject in Spain even at this period.

A striking picture of the "Coronation of the Virgin" (242), is attributed to Annibale Carracci, but there is little doubt that it is either a Venetian or a Ferrarese picture, more probably the latter, especially on account of the angels standing on the clouds. The attitude of the kneeling Virgin, the consciousness with which she turns round to the spectator, and also the left-hand



kneeling apostle, in front of the sarcophagus, would indicate Scarsella Ferrarese, and belong to the close of the 16th century.

Another Ferrarese picture (178), of a somewhat earlier period, and appropriately hung in the first saloon, represents the overwhelming of the Egyptians in the Red Sea. It is by Mazzolino, a distinguished Ferrarese, and bears date 1521. There is a Chinese character of finish and elaborate detail about it, combined with brilliant colour totally irrespective of aerial perspective, which produce a striking contrast to the sober and mellow tone of the Italian pictures of the beginning of the 16th century. It belongs to Professor Solly, the son of the famous collector, whom we have so frequently had occasion to mention.

A fine picture, although a wreck in condition, is the Moretto di Brescia altar-piece (232), in which a peculiarly dark and purplish blue tone predominates. The shadows are deep and well massed. The forms, although not devoid of affectation in the attitudes, have a certain air of grandeur in them. Solario, a scholar of da Vinci, appears to advantage in a charming little picture (243), the "Daughter of Herodias." In the larger subject (239), the "Virgin and Child," we perceive less genuine workmanship.

The Sebastian del Piombo (241) is quite deficient in the spirit and refinement of that painter's authentic works. The left-hand part, however, is a repetition of a composition by Sebastian, still existing in Spain, and may afford a transcript of the rest of the original, now wanting at Madrid. It is most probably an old Spanish copy.

A fine specimen of Empoli (222) affords a repetition of the subject so frequently attributed to him, "Pilate showing Christ to the Jews." It is a genuine picture, and especially harmonious in the colouring.

We must now pass from the schools of general Italy and Spain and turn our thoughts on the seignory of Venice and its illustrious painters of the best period. Giovanni Bellini we have already noticed. His two distinguished pupils, Giorgione and Titian, must be next considered. To concentrate attention and mark the glories of the Venetian school as distinctly as possible, the principal pictures are arranged in the first part of saloon B,

commencing with Giorgione. Giorgione and Titian were both born in 1477, six years before Raphael. Giorgione died at the age of 34, nine years before Raphael, whilst Titian lived to the great age of 99. The excellencies of Bellini were all united in his pupils, with the addition of numerous technical merits and refinements. The clear transparent and mellow tone of colours, combined with great breadth of light and shadow peculiar to his works, may be well seen in the beautiful pastoral subject of a music party (253), and the "Daughter of Herodias" (252), in the right-hand corner on entering the saloon from the West. "Pompey's head brought to Cæsar" (246), is broad and coarse, but its arrangement of colour is spirited, and the picture is curious for the German costumes of the period. The picture of the "Chevalier Bayard" is neither satisfactory as a portrait, nor as a specimen of Giorgione's works; still as a figure of a gallant determined knight it is most impressive.

The peculiar process of colouring which the Venetians of this period employed deserves a momentary attention. We have seen by the Michel Angelo unfinished picture that many of the shadows were put in with pure black colour, that a ground of green was laid on those parts intended finally to be red; and it is further observable that the sash and other parts intended to be green were primed with a reddish colour. The Venetians, Titian especially, wrought their pictures first, as far as possible, with pure white, red, and black only. They then *glazed* repeatedly upon this preparation with the richest and purest colours imaginable. By *glazing* is meant the application of a coat of transparent colour, which is so clear as to have the effect of a sheet of tinted glass held before the picture. All colours, which when mixed with the clear oil or varnish are perfectly transparent, are termed *glazing* colours, and the coat or glaze so put on the picture, is termed by the Italians *velatura*. The effect of colours applied in this manner may be well seen in the Titians (254, 262), the Bonifazio (293), and in the "Gloria" (279), although the colours have very considerably darkened by time. We may turn advantageously for contrast to several pictures that have *not* been glazed, and have no transparent colours in them. Frank Hals's fine sketch of De Ruiter (671), is certainly dashed in with opaque



colours only; that is, with those only which have been mixed with more or less white paint. The majority of the Velasquez portraits are painted in this solid manner; the Nicholas Maes picture (657 and 658) are fair examples of it, and most of the works of Nicholas Poussin, especially "the Triumph of Bacchus" (598), are painted in solid colours, or, as the technical phrase is, *impasto*. To return to the Venetian school when at its full glory, we can find no grander or more characteristic instance of the special powers of Titian than the Europa (259), from the Orleans gallery. In this the colours are nearly all laid on according to the process already described, but a very carefully-modelled ground-work was first laid on in the more solid colours. The distant rocks and groups of distracted nymphs are dashed in with the most extraordinary vigour. This picture is fortunately so placed as to present the minutest details of execution to the inspection of the student, and to afford also an excellent general effect viewed across the room. The "Casette" of Titian (277), the painter's daughter holding up a casket on a dish, with both hands, is also an admirable piece of drawing and colouring; it is from the Orleans collection, and has been contributed by Lord De Grey. The sketch for the "Rape of Proserpine" (262), is by Lambert Suster, not Titian; but it is an admirable specimen of the processes of the Venetian school. The finished sketch for the "Gloria" (279), seemingly on paper, is full of interest, both artistically and historically. It seems to have been the identical picture which was held up to Charles V. in his dying moments, at the monastery of St. Juste. This sketch was for a certain period lost, and discovered about the year 1808, in a gambling-house at Madrid, begrimed with dirt and lamp oil. The idea of Noah holding up the ark, combined with the irregular arrangement of the figures, indicates either strange fancy on the part of the painter, or caprice on that of the royal patron who commissioned it. The unrivalled power of Titian in portraiture is well maintained in this collection by the portraits of Ariosto, Loyola, Alessandro di Medici (more like an ideal head of Boccaccio, by the way), the Duke of Alva, and Philip II. of Spain. Breadth of character, fine modelling of the features and force of expression, distinctly mark all these grand heads; but we must pass by as



quite unworthy the hand of the great master the portrait of Verdizotti, and six of the Cæsars, each a half figure on an enormous scale. They are as like one another as brothers—totally devoid of the main characteristics of the features of the subjects which the Venetians of that day knew so thoroughly, by means of coins which were zealously collected by the virtuosi. The very colours in which they are executed bespeak the hand of an imitator. For simplicity and sweetness of expression commend us to No. 263, a "Portrait of a Girl making Lace."

One great object in the Exhibition has undoubtedly been to afford the public an opportunity of seeing what they cannot ordinarily see and still have interest in. The display of the Titian allegory No. 292 may gratify many as being the famous picture belonging to Lord Stamford and Warrington; but certainly students of art will not gain by the inspection, as it is deficient in almost every recognised quality of excellence, and is executed on a very coarse scale.

The four large allegorical subjects, portions of a ceiling, by Paul Veronese, are glorious specimens of Venetian daring, although, it must be owned at the same time, there is a considerable amount of mystery in their signification. The great height at which they are placed is much in their favour. They are now very probably as near as possible about the height at which they were originally destined to be seen. Veronese's sketch for his great picture at Genoa (306) is heavy and solid in the masses; it wants the light and silvery brightness of Nos. 280 and 304. The "Marriage of St. Catherine," from Oxford, is remarkably sparkling. A clear sketch of the "Nymphs Bathing Surprised by Actæon" (273) should not be overlooked for silveriness of tone and lightness of touch.

Tintoretto appears in this gallery to great advantage. The famous "Orleans Leda," from his hand contributed by Mr. Peter Norton, occupies a very central position; so also the "Origin of the Milky Way" (298), belonging to Lord Darnley. The "Nine Muses," and the Esther before Ahasuerus," each a magnificent composition in itself, were sent by the Queen's command from Hampton Court, and show the powers of the painter on a stupendous scale. The deep rich blue and brown masses of

shadow, with pale lights, in which he frequently indulged, are here seen to great advantage. The excellence of Tintoretto in portraiture, appears strikingly in the figure of a senator seated, in rich crimson robe, contributed by the Marquis of Abercorn (300.) It is scarcely possible to imagine anything better than the picture in question, either for power of expression or intensity of colour. It pales entirely an otherwise excellent picture by the same hand, "A Procurator of St. Mark" (296). Large and excellent pictures by Bonvicino, Bonifazio, and Padovanino, must be passed over for want of space to describe their excellence. A curious composition however, attributed by some to Titian and by others to Schiavone, commands attention for the sake of its subject. It is a long picture, of considerable dimensions, and represents a Dominican monk preaching before an assembly of nobles. Among the personages may be recognised Charles V. and his son Philip II. and the reigning pontiff seated between them. The princes and noblemen are seated on one side of the picture, and the ladies on the other. There is a strange deficiency about the proportions of the figures; heads unduly large and limbs not exactly corresponding; but the brilliancy of colour is wonderful, and the costumes of those who form this assemblage are valuable materials both to the artist and antiquary; the exact scene and event here recorded have still to be made out.

We must next devote attention to the Bolognese school, commencing with the Carracci, and trace the progress of art through the works of their distinguished pupils, until in their successors again all traces of originality and spirit cease to be perceptible.

As long as the old painters had to struggle with their art, and experienced great difficulties in the imitation of natural objects, they were deterred from entering upon a wider range than executing sacred subjects according to the dictation of the clergy, portraits to please themselves or to serve the purposes of the state, and pagan subjects to gratify the taste of the learned. The purposes of religion were well answered, even during the earliest stages of art, because the imperfect power of representing objects necessitated a kind of suggestive or ideal treatment, and by this means a story was often better told, and the pious expression of the personages better conveyed, than if a closer and



more accurate rendering of nature had been achieved. Where these old painters were vague and ideal from necessity, modern artists, Flaxman and the modern Germans especially, became so from choice. With classic themes it was far different. Until the old painters had attained a certain faculty of imitating individual objects, they could not render that which the ancient poets had described. The *Metamorphoses* of Ovid became at an early period favourite themes for the pencil, and when the Greeks were dispersed, and so many settled at Florence, the Hellenic tongue was much cultivated and its literature diligently sought. Most of the ancient Greek manuscripts were collected in the latter half of the 15th century, and many very curious illustrations were made from them. Sandro Botticelli especially depicted the Greek subject of *Venus Anadyomene*; the *Picture of Calumny*, which had been painted by *Apelles*, and described by *Lucian*; the Homeric story of *Ulysses and the Sirens* (74), and the *Adventures of Jupiter, Callisto and Diana*, from Ovid (62). The life and death of *Julius Cæsar* may be seen most ridiculously narrated in a long picture at Oxford, where the hero appears in a hat and doublet in the full Italian costume of the painter's own day. It was only in directly sacred subjects that the costume of the period was not implicitly adopted. The traditional draperies and countenances for certain individuals could not then be set aside, and even *Leonardo da Vinci* combined tradition and social habits in one picture when, in his *Last Supper*, he clothed his figures in classic vestments and minutely depicted an inn table, with folded tablecloth, knives, plates, and glasses set before them.

As soon as the difficulties of art became more generally understood, artists took a greater delight in contending with them. they paraded their victories by the constant introduction of foreshortening, and by setting their figures in the most difficult and frequently unnatural positions imaginable. Again, when technical facility had attained such perfection that the painter could, with a few bold strokes, give the effect at a certain distance of perfect finish, people began to take an interest in art for its trickiness. Bold work has been a matter of necessity ever since artistic decoration allied itself to architecture, and exaggerated touches were therefore unavoidable. To look well at a distance the work-



manship must be rough near; but in early days none but the painters themselves saw their productions under both circumstances. Afterwards people came to admire the power that afforded a perfect picture at a distance, which, upon closer inspection, appeared but a few unmeaning blotches, and these qualities were first especially thought of in portraiture. Even Titian, Tintoretto, and Paul Veronese exercised this faculty to considerable extent. In course of time artists became proud of the rapidity with which they could execute any work entrusted to them, which practice, had moreover, the inducement of additional profit. Tintoretto was so rapid, that in a competition for an altar-piece, whilst other artists were only preparing their sketches, he completed his picture, and had it fixed at once in the place for which it was intended. At Bologna, they show a large picture by Lanfranco, which he is said to have painted in a single night. Pietro da Cortona was also remarkable for his facility of execution, but all other painters seem to have been surpassed in these qualities by Luca Giordano (of a late date, it is true, for he died in 1705), called from his extraordinary powers "Fa presto," or the quick worker. After art had attained its most perfect development, about the year 1520, it was neglected by the secondary masters then remaining. They drew, as it were, upon the inventions and thoughts of their teachers and predecessors. An off-hand mode of conveying a subject was deemed preferable to any other, and even Andrea del Sarto too frequently sacrificed himself to these expedencies. Parmigianino also was very frequently coarse and even careless over his forms, as may be seen in No. 169 (Saloon A). This negligence, so generally prevalent even in the days of Titian, was to a certain extent combated by the Campi, and still later by the Procaccini, who sought by academic teaching to re-establish the necessary care in study and accuracy of imitation, combined with a judicious selection of the best models to work from. About the beginning of the 17th century, the Carracci became widely celebrated for their academy at Bologna. It had been founded in 1589, by Ludovico Carracci, assisted by his cousins Agostino and Annibale Carracci. Ludovico and Agostino had both been instructed by Prospero Fontana; the latter of the two was the most learned,

and the best colourist; he excelled also in engraving. Ludovico was in style by far the most dignified; his colouring was rich but peculiarly solemn. The small picture of the "Madonna and Saints" (325), fully exemplifies this. Ludovico, however, can only be seen to complete advantage in the gallery at Bologna, where many of his pictures on a large scale are preserved. Annibale Carracci was the most industrious of the three; he taught rather by example than precept. He produced a greater number of paintings than any of his contemporaries, but they present little more than technical excellences. The conception of his sacred subjects was often very insufficient, and where his works really showed richness of invention, it was, generally speaking, the result of an acquaintance with the classic authors, or an imitation from some earlier treatment devised by his predecessors. Sometimes, however, he succeeded in depicting ideal beauty in the countenance of his Madonnas; the forms of his figures were drawn in a grand style, and he occasionally produced pictures with a richness and beauty of colour which quite fascinate the beholder.

The object of the academy formed by these united relatives was to afford better means of general study, and to revive, as far as possible, the excellences of Raphael and the great painters of the previous century. In this they failed; but they succeeded in setting art for a while upon a surer basis; and their pupils, Domenichino, Guido, and Albani, for some time upheld the position which had been so laboriously won for them; but Domenichino alone seems to have possessed those natural gifts of perception, and a knowledge of the human heart, which are indispensable to the formation of a great painter. In colouring, however, he was comparatively deficient. His object was rather to render the passions and address the feelings. Some of the scenes he represented from the lives of saints are imbued with deep pathos, especially those from the history of St. Nilus, at Grottoferrata and St. Cecilia, in the church of San Luigi Francese, at Rome. Most of his historical works being in fresco, the full powers of this master cannot be estimated out of Italy. Guido, on the contrary, although likewise a fresco painter, is seen to more advantage in his easel pictures. None of his *chefs d'œuvre* are to be seen in the present



Exhibition, but the gallery is surprisingly rich in fine specimens of the school generally.

Although not altogether numerous, the quality of the Carracci pictures in the Art Treasures Exhibition, is perhaps superior to that of any other school of art, and produces altogether a much more satisfactory impression. The two large altar-pieces, by Annibale Carracci, can scarcely be surpassed in any collection, whether for preservation, general characteristics, colouring, or completeness in themselves. The St. Roch (327), from the Orleans gallery, has been long and generally known, but the large composition from the Lucca collection (329) has not been so much seen. This picture was for a long time in the Lyceum at Lucca and previously in the church of S. Giovannetto. It is one of the most beautiful and refined specimens of the master, remarkable especially for the grace and purity of the Madonna's countenance. Smaller pictures (322, 331, and 315,) also show his powers on a reduced scale, and bear testimony to the carefulness with which he worked up every part. Perhaps the most popular picture of all in the Exhibition is Annibale Carracci's "Three Maries" (310). How it has acquired that popularity is a matter of wonder. It is certain that people generally look and inquire for it in preference to anything else. What has been done to spread its fame is not yet evident; it has been well engraved, it is true, by Sharpe; given in the volumes of the Orleans Gallery, and multiplied by woodcuts; but that seems hardly sufficient to raise the *furore* which is now unmistakable. The wonderful dramatic conception of the scene will of course gratify everyone who gazes upon it, and the varied emotions, combined with a simple and intelligible mode of grouping will address themselves even to the most unexperienced in art. These main qualities, however, are derived from a similar painting by Correggio, at Parma,—the source not only of the fine composition, but also of that marvellous breadth of light and shadow which seem to captivate everyone. The colouring, however, is disagreeable, being hard and broken, and wanting in that mellowness of the middle shadows so agreeable in the Venetian school.

A fine small study of the Assumption of the Virgin (312), by Guido Reni, displays his powers of composition and general breadth in massing lights and shadows; but here again the



conception is taken from Correggio, who employed solid clouds, with portions of angels' limbs protruding from them in the cupola at Parma, and led to the contemptuous expression of one of his contemporaries, that he had produced "a hash of frogs." The large picture of Salome (361) shows Guido's general style very effectively, and the "David and Abigail" (338) displays his colour, forms, and composition to the greatest advantage. It is a beautifully clear and well-preserved picture.

The small picture by Guercino (350), a repetition of the Pietà in the National Gallery, is the finest specimen of the master in the Exhibition; but the large "David and Bathsheba," and the "Lot and his Daughters" are grand academy pictures, and admirable illustrations of his colour. The "Martyrdom of St. Lawrence" (370) is a dark and heavy picture, and hardly to be pointed out as in any way characteristic of the painter.

Carlo Dolci is the last Italian painter whose works, for the present, we can dilate upon. His large pictures are rare, the general tone he indulged in is very deep blue, with black massed shadows; and the greater part of his subjects are of a painful character. The great picture (355) of the Virgin and the Dominican Priors is very fine and effective. The "St. Agnes" (356) is less satisfactory as a picture. The "Marriage of St. Catherine" (368), from Althorp House, is a little gem in its way; and the larger subject of "Christ Crowned with Thorns" (372), affords a fair clue to the general tone of the subjects he delighted to represent.

We have now to turn entirely away from the provinces of Italy and more recent times, and pass back to the beginning of the 15th century, directing our attention to the vast regions of Germany. German art did not manifest itself distinctly until a comparatively late period in Italian art. No doubt in very primitive times there were both need for and a certain exercise of art in secluded castles and their chapels. Upon the borders of the Rhine, especially, a distinct kind of art had arisen, but the unsettled times which followed, and the devastations of war especially, tended to destroy whatever might otherwise have existed. A broad distinction between German and Italian art has been carefully observed in Saloons A and B of the Ancient Masters, by assigning the south wall to

Italian art and the north to German, thus presenting face to face the productions of the two nations belonging to the same date.

The earliest specimen we have of German art is of the date 1432, such is, at least, the date of the original of the picture No. (375), representing the "Adoration of the Lamb," which, although upon canvas, seems to be an old copy of the same period. On comparison with the original, the one at Manchester, formerly in the Aders collection, will be found to be wanting in strength and richness of colour; but it is a most valuable transcript of the picture in its complete state, for now unfortunately the original has been dismembered; and this shows very clearly the manner in which it was originally put together. The figure of the Madonna in the upper series is, if possible, more beautiful and delicate than the original; the draperies are admirably arranged and most carefully modelled. As far as this picture goes, the Van Eycks seem to have really kept in their minds an ideal and refined standard of the human figure. The heads are all excellent; and with respect to the lower portions of the picture, in which landscape plays a prominent part, the great Humboldt, in his "Cosmos," pronounced an especial commendation on the accuracy with which the tropical and other plants had been imitated. Of Van Eyck's genuine works we really cannot feel satisfied that the Old Trafford Exhibition contains a single specimen. His characteristics, however, are clearly seen in the various pictures described in the catalogue under his name. Taken separately, Van Eyck's figures of the Madonna are all of one type. The countenance is thoroughly German—the hair uncovered, and allowed to fall over the shoulders in long tresses and great profusion. The only ornament in the hair is an occasional string of pearls. In the "Adoration of the Lamb," the Virgin being exalted, wears a peculiar crown, composed of jewellery and flowers. If we turn to the opposite wall, where Italian art of the same period is collected, we shall observe the Madonnas carefully hooded or veiled in a thick mantle of deep blue colour. Angelico keeps the hair as rigidly out of sight as the early Greeks were wont to do, but Sandro Botticelli, without discarding the hood, indulges in a profuse display of long tresses, giving the gipsy-like character which we have already noticed. The "Madonna and Child" (385), is too

dark and brown, and too heavy in manipulation, to be Van Eyck's; it is not improbably one of the clever imitations of Jan Mostaert. A similar subject (384) from the King of Holland's collection is also hard and unsatisfactory. In the London National Gallery may be seen some of the finest examples of Van Eyck in England, and excellent specimens to adopt as tests. The "Man and his Wife," in particular, show all the power, both in colour and modelling, of which Van Eyck was capable. The "Burning Bush" (383) is the nearest approach to the Van Eyck intensity of colour.

A small but very remarkable triptych (382), of square form, is covered with minute paintings of an early period of the School of Cologne. It has been much worn, and, owing to the peculiar colour of the varnish that covers it, might be taken for an oriental work of art. Judging from the costumes of the kings and the attendants in the "Adoration of the Magi," it seems to be of the commencement of the reign of our King Henry VI. The figures are very minute, and the name of each saint has been very carefully inscribed underneath. It contains in the centre, internally, Christ and the Madonna, enthroned; in a compartment below, a Pietà attended by angels only, and on each side four saints; on the wings are rows of saints in groups; on the outside, when the wings are closed, we find the "Annunciation," the "Adoration of the Magi," and two compartments of saints in groups. Each saint in the interior of the altar-piece is surmounted with a sort of canopy and pendants of grey stone colour. The form of the nimbus is circular, and of flat gold impressed with a small pattern. The general background is flat gold. A large triptych altar-piece, by Mattias Grünewald, contributed by the Prince Consort (386), shows clearly how boldly the old Germans coped with difficulties, and the success with which they achieved portraiture on a large scale. The pictures are so arranged in one frame as to be easily moved, and to display the outside of the wings, which have been adorned as elaborately as the rest. The main background of the interior is flat solid gold, as in the oldest Greek paintings, but the figures are each of them shaded and coloured with a force and effect which belongs certainly to the best period of German art. One point of peculiarity in the art of this class deserves mention.



Where gold objects are represented in the picture, they are laid in with the actual metal, and covered with an outline and very peculiar shading of pure black lines, such as one sees in old woodcuts on a very large scale. The cross-hatchings on the gold are very remarkable. Sometimes also the black shadings are dotted, as seen in the woodcuts of Albert Dürer. Observe this especially in the crescent moon and face in the Grünewald altar-piece.

Similar characteristics appear in the works of Roger van der Weyden, a pupil of van Eyck, and the instructor of Memling. About his style there is a peculiarly sorrowful tendency; most of his figures are in trouble, and the subjects he selects seem also to require it. The "Weeping Madonna" (389) and the "Ecce Homo!" (387) are very characteristic of the master.

Memling, who stands alone as an imitator of nature, and also for the simplicity of his subjects, without ideality of treatment, appears at Old Trafford to greater advantage than the Van Eycks. The little picture No. 401 is a fair rival to his celebrated Shrine of St. Ursula. The minuteness and exquisite finish of every part is truly marvellous. The triptych No. 397 shows also the artist's powers on a somewhat larger scale. The colours glow with an extraordinary brilliancy, and have almost the strength and richness of old painted glass. The forms, moreover, are well modelled, and the attitudes perfectly natural and artistically conceived. The Cologne productions of Lothenaer and the "Master of the Lyversberg Passion" have nature stamped on them. The colours, oil or not, are vividly bright and admirably preserved. Of the former, the conception is weak; but the latter (379) contains many spirited figures, combined with a certain amount of architectural enrichment. The gold background has been restored, and appears unduly fresh, to the detriment of the rest. Wohlgemuth seems to show in several pictures of considerable size a decided taste for ugliness. At the same time, the minute care with which all details of dress, whether of formation or texture, are observed is indeed a lesson to our Pre-Raphaelites, and a warning that their wonders are not novelties. There is between these designs and some of the old window paintings existing in our churches a very remarkable affinity. A

picture called "Holbein" (396), of a young man with a book, painted on a gold ground, can neither be by Holbein the younger nor elder. It is surely a work of the Van Eyck school, and, as such, has been placed at the western end of the wall devoted to the Flemish masters.

The appearance of such men as Cranach, Mabuse, and Albert Dürer, who possessed originality of thought, and gloried in it, created a startling change in the history of German painting. In their time a wider range of study was deemed advisable, and those who had the opportunity of travelling profited by it; some made their way into Italy, and such intercourse and interchange of thoughts produced apparent anomalies which, to the present day, have never been sufficiently accounted for, and perhaps never will be entirely removed, in discussions upon works of art belonging to this period.

Lucas van Leyden, who enjoyed a short but most industrious life, is more generally known by his engravings than by his paintings. The latter are, in fact, extremely rare. Some pictures that were attributed to him in the Boisserie gallery are now considered to be by Cristophsen, one compartment of them being in our gallery (441), which displays excellent finish, clearness of colour, and a strength of shadow rarely attained by any of the other artists. The best work of Lucas van Leyden is "A Card Party," from Wilton House. Although the inscription is manifestly spurious, the picture itself seems perfectly authentic.

Quentin Matsys, in "The Misers," so called, gratifies a large number of admirers. It is wonderful to observe the popularity of this, next even to the "Three Maries." There is little, however, in reality, to stamp this as a Matsys. The "Weeping Madonna" (451) is far more characteristic. Of Bernard van Orley there are many specimens. He, as a painter, is brown and heavy; hard and mannered at first, when imitating da Vinci and Luini; clumsy in later time when he joined the Roman school. It is as a follower of Raphael, as one who came from afar to study his works, that he is chiefly to be remembered.

For elaborate work, quaint conceit, and execution of surpassing fineness, let us turn to Jean Gossaert, commonly known as



Mabuse. His large panel picture, "The Adoration of the Kings" (436), from Castle Howard, is indeed a perfect marvel; each separate part may be studied as a whole in itself, so complete, so round, and perfectly lighted is every little accessory; still, at the same time, everything keeps its place, the relative tone is so admirably maintained. After admiring the stateliness of the kings, a dignity from which they never could have swerved, and their richly embroidered robes and jewelled caps, observe the little group of shepherds peeping in over the paling, with the green scene beyond and the steeple and the town, all so refreshing and of so different an atmosphere from the rest that the eye can hardly be withdrawn from it, and even then, when once noted, will be gazed at again and again. This picture was also one of the Orleans gallery, and its condition is a matter of perfect wonder. The artist, who spent seven years upon this picture, has inscribed his name, "Jenni Gossart," in more than one place upon it, profiting ingeniously by the opportunity of interlacing his letters in the various ornaments, but unfortunately no date has yet been detected in the picture.

We miss in the old Trafford Exhibition a few leading examples of the English school in the 15th and 16th centuries. That the greater part have been destroyed during the Reformation, the civil wars, and at the close of the 17th century, is sufficiently well known, but still a few remain of great antiquity and undoubted authenticity. The curious altar-frontal in Westminster Abbey would have enabled us to form a comparative estimate of the taste for, if not the practice of, art in our country at a remote period. It certainly dates before the Richard II. diptych already commented upon. We miss also the interesting altar-frontal from Norwich Cathedral, which, from the variety of scenes upon it, affords a fair estimate of our proficiency in subjects of a high class. No one, we think, can entertain a doubt of its having been executed in this country. After the Richard II. from Wilton House, the only specimen we find of early English art among the art-treasures is a fragment consisting of two old panels from St. Mary Maddermarket, Norwich. Distinguished as the county of Norfolk is for its painted roodscreens, reredoses, and pulpits, it is much to be regretted that these are the only



specimens. Each panel contains three whole-length figures of saints most frequently met with in England. They carry emblems, but are not inscribed. The colours in which they are painted are dull and earthy; we perceive in them less of that heavy black outline which disfigures the old paintings found in the churches of other parts of England.

Lucas Cranach, or Sunder, according to his family name, is one of the greatest artists of Germany at the opening of the 16th century. In his best portrait works we see an affinity to the style of Grünewald; both adopted the same breadth and hardness of feature; both possessed the same power of giving individuality to their figures. One small picture (463), representing the reformers of the Church grouped round the Elector, George Frederick of Saxony, is an excellent key-note to the mind and style of this uncompromising painter. Melancthon stands more prominent than Luther, who is partly concealed to the left, behind the Elector's full and portly figure, which, clothed in a rich black dress, occupies no small portion of the picture. The pale melancholy features of Laresstat are seen next to Luther, and the earnest countenance of Zwinglius contrasts with the sharp and shrinking look of Melancthon. The names of all the personages are written in old German on the back of the picture, and small numbers corresponding with them may be detected upon every figure. Cranach painted his wife several times in all the nudity of a Venus; he indulged not unfrequently in classic subjects, and may be compared to Sandro Botticelli, of Florence, with respect to taste. One curious picture still at Lord Northwick's displays a subject which Cranach several times repeated. It embodies the old ode of Anacreon, "Cupid stung by a Bee." The mischievous god, with his bow and arrow, and blubbering face, looks up to his mother, who pays little attention to his complaints. She is occupied with her own attitude, and gazes at the spectator. Her costume is the most remarkable part of the picture, being composed solely of a large red velvet hat and feathers. The wonderful care with which Cranach finished the eyes of his figures should be noted; however small they are painted, he generally took an opportunity to show some reflected image in the eyeball. The little "Judith" (426) is a

pretty example of his style. The winged dragon, his emblem, figures conspicuously on it.

Holbein, the great portrait-painter in England during the reign of Henry VIII., is seen less to advantage in this southern gallery of art than among the portraits in the central hall. The bluff king (471), from Warwick Castle, viewed full-face, in an elaborate dress, set off by a monotonous green background, is perhaps the most striking example in Saloon A. The small features and puffy face are modelled with great care, but very delicately. The physiognomy contrasts powerfully with that of the pig-faced and, so-called, chivalrous Francis I. Two portraits of this same monarch, almost identical, only differing in scale (461 and 499), have been contributed respectively by the Queen and Lord Ward. The pale melancholy face of Dr. Stokesly, bishop of London (489), from Windsor Castle, shows the power of Holbein in expressing both individuality of countenance and the actual temperament of the person. "The Prodigal Son" (469) is no specimen of his power in history painting. There are, however, many amusing points of detail in it; for the larger group—the prodigal seated at table with his riotous companions—forms only a very small part of the subjects contained in the whole picture; the rest is revealed in numerous small groups in the distant landscape. It is at Bâle that Holbein is seen to advantage, and at Dresden also, in that magnificent Madonna of the Burgomaster Meyer. Who that has ever seen those works, can reconcile himself to admit as Holbein's the numerous trashy pictures which are daily set before us in our own country? At Longford Castle some of the finest Holbeins in England are preserved, but the presiding spirit of the place was not to be moved even by the powerful example set in the outset of preparation for the Exhibition by the Queen and Prince Consort in sending freely a selection from Windsor, Hampton Court, Osborne, and Buckingham Palace. Lord Folkstone refused, as he has always done, to allow any one of his pictures to be removed, and we know, upon good authority, that, although he permits strangers to see the pictures upon certain conditions, no one is allowed to make even the slightest sketch or memorandum from them. We can only regret that by this exercise of authority we



lose an opportunity of measuring Holbein in his fullest strength with some of his most distinguished German and Italian contemporaries. Even the authentic, although formal, picture of King Henry VIII. and the Barber-surgeons has not reached us from London. Sir Anthony More, with his thin clear colouring spread upon the panel, giving with it more real appearance of rotundity and solidity than almost any other painter who indulged in a full extent of impasto, is seen in this Exhibition to great advantage. The bust portrait (500), called Sir Francis Drake, has no clear title to the appellation; but as a work of art it claims the highest admiration, and is, moreover, curious to the antiquary, as displaying a thumb ring attached to a chain round the neck. The painter's own portrait (513), from Althorp, resting on a dog, is full of power and animation. It rivals the dark and rich-coloured Pourbus portrait of the Duc de Guise (514), in which an intense red background shows the daring of the artist, and the success of his venture against a solid black dress. Van Somer adopted the same principle in painting James I., which forms one of the most striking portraits of that period now at Hampton Court. Gwillin Strete (509), an artist of whom we know nothing beyond the scanty records given in Walpole's *Memoirs*, has the credit of having painted an excellent portrait of our young Edward VI. The colours are thinly applied, as in More's. The background is of a moderate green hue, and upon it may still be traced the remains of gold letters, giving the name of the monarch. Edward, by this portrait, seems resigned and melancholy. The general tone of the picture is sad, and in the shadows a peculiarly purple tint predominates. During the career of the three last-named painters, Italian influence became all-powerful. In their works especially it is perceptible. Holbein and Cranach each pursued nature their own way, and although the former must have had a constant intercourse with Italian painters, and studied engravings from their works, his nationality remained undisturbed.

Neither was Albert Dürer, the accomplished and travelled artist, much influenced by the peculiarities of the Italian schools. He worked out his own mission, and indulged more frequently in the process of engraving as a means of expressing his thoughts



than in oil painting. Of fresco and sculpture at his hands we know nothing, except the fine honestone carving preserved in the British Museum, which, in its deep relief and strongly marked lights and shadows, is essentially pictorial in its composition. The head of Durer's father (462), dated 1497, is a grand specimen of his ability and artistic freedom. It is painted in clear warm colours, very lightly and thin, and affords a flat contradiction to the numerous and hard paintings which are so commonly classed under his name. Historical pictures by Albert Dürer are not to be seen in England. Even in Germany they are rare, and it is only at Vienna and Munich that he appears to full advantage. The masters who succeeded those of the great epoch we have been recently describing, are not at all fairly represented in our Exhibition. The old men, Franz Floris, Lambert Lombard, Otto van Veen, Denis Calvaert, Bloemart, and many others are totally absent. We have nothing either to bridge over the gap between the older Flemish painters and Rubens, or to show how the German blood, with its inherent quality of perseverance and industry, led the Italian spirit back into the channel of labour and study from the best models, as we see in the schools of the Campi, Proccaccini, and the Carracci. In all these cases German perseverance was the foundation. Rubens and Teniers both followed the same principle of colouring; they worked on white grounds, covered with a pale tint of glue or size. Their high lights were invariably painted with solid opaque colour. The shadows were transparent, and laid on very thin. With Rubens a rich brown bistre colour is most common. Van Dyck, his pupil, used a deeper and more powerful colour,—the one, in fact, known to us as Vandyck brown.

In point of number and size, the works of Rubens are far more imposing than those of any other master in the Exhibition. The grand centrepiece, "St. Martin Dividing his Cloak with the Beggar" (569), contributed by her Majesty from Windsor Castle, is in itself a concentration of all the power and distinctive features of the ambassador artist. In no other work hardly can one see such force and vividness of colour combined with reality of form. As a contrast, we would beg the spectator to turn to the "Tribute Money" (536), where he will perceive colour *alone*. In that work

we find a brilliancy of mere colour which will bear comparison with even the richest among Rubens's other productions; but of excellence in form there is none. Even the old Pharisee, whose inquiring features command most attention, and lay claim to most artistic modelling, fails to satisfy the beholder; all is tame and undecided. The composition is vigorous, but in all cases the drawing falls short of the great Fleming's standard; even the hand of the Saviour is feeble and incorrect. How different with the "St. Martin!" What can excel the reality of the head of the saint, or the artistic modelling of the naked back of the foreground figure? Next to this in point of excellence must be ranked the "Queen Tomyris" (579), an Orleans picture, the property of Lord Darnley. The treatment of this revolting classic subject shows either the disregard of the painter to costume proprieties, or the caprices of the person for whom he executed it. It seems hardly possible to fancy that Rubens, who set his son to copy the famous Augustan gems, now at Paris and Vienna, inducing him to write an especial work on the habits of the ancients, "*de re vestiariâ*," could dress the Queen of the Massagetæ in silks and satin, according to the fashion in the days of Mary of Burgundy, and set some of the elder councillors of her court in turbans and dressing-gowns of the richest velvet, such even as orientals never wore. The picture, nevertheless, is one of the finest, freshest, and most impressive of Rubens's works ever painted; and, considering the temptation of the subject, and knowing the way in which he *did* occasionally treat subjects, we must admit that it is most unbutcher-like in management. The "Juno, with the eyes of Argus" (553), is, artistically speaking, not so satisfactory. Although the dead body of Argus has been disposed in the least offensive manner possible, and the story, as far as action goes, is very fairly told, there is a want of that colour and spirit in it which invariably mark the presence of the master hand. The drapery of Juno is not treated with that clearness and free disposition of folds which we usually find in Rubens. Nor is the flesh of the same simple tints that distinguish his genuine works. For power of this sort we have but to turn to the sketch of Cupids (541) and the portraits of the artist and his wife, from Windsor Castle, as well as to a most masterly sketch, life-size, of a female



head (539), contributed by the Duke of Newcastle. In the "Juno and Argus" picture the shadows are too brown and softened. The peacocks are admirably painted, and the children arranged in the most artistic positions that could be devised. Six bold sketches for the history of Achilles have been brought to light from Marbury Hall. They are mentioned in Smith's "Catalogue Raisonné" as having formerly belonged to Dr. Mead, but their present locality was not stated by the writer.

A "Market Scene," by Snyders (545), will assuredly bear away the palm from all other attempts in the same walk in art; every part is so real, so finished, and yet so freely painted. What Hunt or Mrs. Margetts would accomplish by laborious stippling, Snyders produces by two or three strokes—easy off-hand touches—and yet all the effect is perfectly attained. This "market scene," which commands such universal admiration, placed, as it fortunately is where all the minutiae of execution can be looked into if necessary, is one of four which decorate the dining-room at Clumber, the seat of the Duke of Newcastle. The remaining three are less effective. Of "The Calydonian Boarhunt" (542), by Rubens, the less said the better; but we must not omit "Diana Departing for the Chase" (549), and Lord Warwick's "Ignatius Loyola" (547). The former a vigorous and spirited design somewhat weak in the execution, and the latter a marvellous specimen of fine portraiture, and interesting as a subject for comparison with the Titian of the same personage belonging to the Duke of Manchester. The great Prometheus, also from Kimbolton Castle, (534) although far from satisfactory as a picture, is important as connected with written documentary evidence. It is said also to have belonged to Charles I. The sketch, called Rubens's, for "The Raising of the Cross" (566), the finished picture of which is in Antwerp cathedral, as companion to "The Descent from the Cross," seems to us more probably a study by Van Dyck; since the general tone of colour, the handling, and the forms altogether, can scarcely be taken for Rubens. That it is the work of a great master there can be no doubt.

The excellence of Rubens as a landscape-painter is also well supported here in a fine large piece belonging to the Earl of Burlington, and a smaller sunset scene from Wilton House.



Beneath the line of the larger Rubens pictures are hung several smaller works belonging to the contemporary French school; they include some of the finest specimens of Poussin. Of this painter the "Triumph of Bacchus" (598) stands pre-eminent. It possesses all the charm of refined study of the antique, combined with a certain stateliness of action which in Poussin is not always to be met with. There is, moreover, a classic beauty in the composition, viewed as a whole, which, notwithstanding all his devotion to ancient sculpture, Poussin very seldom achieved. The *eccentricities* of the ancient paintings he seized upon rapidly, but the beauties of the chisel influenced him more sparingly. Some of Poussin's most important works are in the London National Gallery, and the finest among them is a "Bacchanalian dance." The legitimate companion to this picture is the "Triumph of Bacchus" (598). The painter has profited by the authority of a beautiful antique cameo now in the Vatican, to harness two Centaurs to the chariot, and he has further improved on the opportunity by the display he makes of a female Centaur. In this he has certainly excelled himself by the loveliness of the form. No part of the picture is slighted, and, although Bacchanalian, there is nothing whatever offensive in it. Next to this picture in point of merit and interest is a large composition (619) belonging to Lord Derby. It has the fanciful title of "The Arts Inquiring of Modern Rome why they no longer Flourish." The figures in this composition bear a very small proportion to the work. It is mainly a landscape composition. One of the Monte Cavallo groups, however, plays a very prominent part, and some noble rocky masses rise in the distance. The "Woman of Megara Gathering the Ashes of Phocion," (607,) is finely conceived, and presents a wonderfully wild but classic scene, composed of temples under cliffs and mystic groves, in perfect keeping with the associations of antiquity. Lord Derby possesses a curious document relating to these pictures. An agent of the earl of that period wrote to say that a young man had just appeared in Rome, whose works had excited an extraordinary amount of interest, and advising the nobleman to bespeak something of his hand. The recommendation took effect, and the agent was commissioned to purchase the two pictures which now grace our gallery. A rather large subject of "Moses Striking the

Rock," a repetition of the well-known picture by Poussin now in gallery of the Hermitage, seems to us more deserving the name of Bourdon than Poussin; and a small sketch of "The Testament of Eudamidas," (588) so well known by Pesne's vigorous etching, is somewhat singular in its history. It was purchased at a public auction near St. Paul's Churchyard, London, as a Bassano, and recognised at once by its present possessor, Mr. Mawkes, by means of the engraving. Oddly enough, the original picture, the history of which was well enough known at an earlier period, had disappeared from France, was carried into England, and then lost sight of. The figures were one half the size of nature. The dimensions of the picture are minutely recorded, and these facts alone sufficiently tend to contradict the supposition put forth in some quarters that Mr. Mawkes possesses the original picture. The original, we learn on very competent authority, is now at Copenhagen. The picture before us (588) is a capital sketch, but certainly not by Poussin; the mode of colour, and the repetition of certain tints, combined with peculiarities of modelling, show distinctly a different hand from Poussin himself. Two admirable landscapes (600 and 601) display the artist's power in this department, and contrast, by their quietness, with a wonderful storm scene by his relative, Gaspar Poussin, (581) contributed by Mr. Harford, of Blaise Castle. It was formerly a leading feature of the collection in the Barberini Palace. In this line, among the smaller pictures, are some fine specimens of the minute Flemish painters, Breughel and Savery, which admit the closest investigation.

The geographical arrangement of our progress brings us to the Vestibule No. 2, "*devoted*," as the catalogues say, "to the works of Murillo." Nevertheless, in this vestibule we recognise, at first glance, works by Iriarte, Velasquez, and Guttierrez. The general effect of this vestibule, affording, as it does, one general idea, is peculiarly happy. Murillo certainly appears here to the greatest possible advantage. Sir Culling Eardley's "Immaculate Conception" (641) may almost be said to rival the great Soutt picture, in the Louvre, for which more than £23,000 was paid by the French government. Next to this, in point of excellence, we must rank the "Virgin and Child" (642), now Lord



Overstone's, from the Berwick collection: it was formerly in the chapel of the palace of Santiago at Madrid. A charming "Holy Family," in which Joseph presents the Infant Saviour to the seated Virgin (639), is little known, although it has been engraved by Boydell. It appears to have been painted during the artist's early period, and is now the property of the Rev. Mr. Stanniforth, of Storrs, on Lake Windermere. Murillo's own portrait, (640) from Althorp House, and previously Lord Ashburnham's, is one of the most extraordinary specimens of realistic portraiture throughout the Exhibition. The "Flight into Egypt" (643) is also a fine specimen of Murillo's power and composition, although in a comparatively hard and Zurbaran-like style. One of the most charming pictures by this master is "The Good Shepherd" (647), contributed by Baron Lionel de Rothschild. It is the companion picture to the famous "St. John and the Lamb" in the National Gallery, and we may regret that they ever were separated. Murillo's "St. Giles Standing in an Ecstasy before the Pope" is full of individual character; it was formerly a leading feature in the Aguado collection.

The French school is continued on the north wall of Saloon C, and starts with a very graceful cluster of Claudes. Of these, the largest, the most important, and the least generally known, are two very large landscapes of Lord Burlington's. The figures in one make it a "Parnassus" (649), in the other a "Riposo of the Holy Family." A charming little picture (651) will perhaps obtain more admirers than any other, from its exquisite beauty and finish, and the refined character of its subject.

No painter, perhaps, is so extensively illustrated in all his branches in the Exhibition as Van Dyck. The Portrait Gallery very naturally monopolises all pictures representing British worthies, so that foreign portraiture alone, with the unaccountable exception of the Countess Kynalmekie, is reserved for Saloon B. In the last saloon, fortunately, some of the finest English Portraits, both for painting and grouping, have been claimed by the Director for art above all other considerations. By this arrangement we gaze upon the King Charles I. from Warwick castle, the children of Charles I. from Windsor, Sir Thomas Killigrew and Thomas Carew and the magnificent equestrian portrait, also from Windsor, at the



extreme end of the gallery, in a good light, and at such a convenient distance as to afford the spectator a close inspection if he desire it. A poetical and historical painter that Van Dyck is here seen to great advantage. His large picture of "Armida and the Siren" has an astonishing force and harmony of colour; in that picture the artist neglected no opportunity of enriching it with all the varieties of tone available by means of glazing, and the work may be held up as a contrast with Van Dyck's great and impressive "Pieta" from Mr. Maud, which is done entirely with solid colour and in a very coarse style.

The "Dædalus and Icarus" (603) shows the advantages resulting from a combination of all the resources at command of the painter. The drawing of the arm of the youth, in difficult foreshortening, is a perfect triumph of art. The "Magdalen" (595), and "Madonna and Child" (589), display very strikingly a peculiar expression about the eyes in which Van Dyck occasionally indulged. His "St. Jerome" (594), from Charlecote Manor (of Shaksperian fame), is a superb work of art, equal in intensity to the finest pictures of Rubens which we have taken occasion to admire. Nothing can exceed the vigour with which this spirited work has been dashed off. The colour is equally brilliant. And when we name this picture with Rubens's "Tribute Money" and "St. Martin," and "A Girl with Paroquet" (611), by Jordaens, the property of Earl Darnley, we have specified the four pictures which are immeasurably the most brilliant on the northern wall of the central saloon.

Of the large English portrait pictures, by Van Dyck, from Windsor Castle, which ennoble Saloon C, it is not necessary to give any minute account. They are well displayed, and afford in themselves important historical evidence, inasmuch as every picture is signed and dated by the hand of the great artist himself. Effective as they all are, it is wonderful to observe how little bright or intense colour is to be found in them. They offer a striking contrast indeed to the positive tones of the "Armida and Siren" already noticed. The "Charles I. on Horseback" (736), and the "Children of Charles I." (683), are especially "low in tone;" but in the latter it is well to observe how clearly and brilliantly the infant, afterwards James II., is forced

upon the eye merely by the white around him. No works of this distinguished painter can possess greater authenticity and value than these, on account of their uninterrupted possessorship, and of the certainty that Van Dyck would bestow his best abilities on them in gratitude to his royal benefactor. Of the foreign portraits, certainly the most striking, and, we must admit, the most unlike Van Dyck, is the beautiful group of three children standing on the steps of a portico. In colour it is far deeper and more broken than any other of Van Dyck's portraits. Each head is the very perfection of drawing and roundness. No children's cheeks were ever more soft and downy, and no eyes were ever painted more bright and piercing. The children are evidently noble, although their names are not recorded, and all that is known of the picture is that it was painted at the time of the artist's residence in Genoa; where he had learned, as Bellori says, "to steep his brush in true Venetian tints." The whole appearance, notwithstanding, is much more Spanish. The portraits of Snyders and his wife (662 and 663), from Castle Howard and Warwick Castle, afford a marvellous contrast in style and technical qualities. They are painted in at once with solid opaque body-colour, wrought for distant effect, and flooded with light. The worn and somewhat melancholy face of Snyders acquires additional interest for us after we have gazed on his vigorous boar-hunts in the previous saloon (573 and 565), and on the luscious fruit in his market scene (572). These two portraits are fine examples of the employment of solid colours in *impasto*, and show how, by a few bold touches, every variety both of surface and complexion may be expressed. For contrast of spirit and execution, we would refer to a group of "Snyders and his Wife and Child," in one picture, also attributed to Van Dyck (605). It must have been painted some years previously, as the face of Snyders is much younger and less careworn; but the colouring is undecided, the shadows want clearness, and every countenance is deficient in life-like character and expression. The Castle Howard and Warwick portraits have always remained separated since the dispersion of the Orleans collection, and it is said that the grandfather of the present Earl of Warwick offered the Earl of Carlisle of the day to "toss up" for the possession of both pictures.



The proposition fell through, and it has been reserved for the Manchester Exhibition to bring them once more for a while together.

The number of paintings, both historical, portrait, and landscape, by Rembrandt, renders it impossible for us to particularise any beyond those of chief importance. In the historical class we have not much of the greatest excellence to dwell upon. The "Belshazzar's Feast" (695) is a huge and artistic group of figures. The king himself, a hideous Jew in a great turban, is singularly at variance with the style and costume of such eastern monarchs as the Nineveh marbles have recently disclosed. The whole picture, notwithstanding the boldness of the attitudes, is tame, and inadequate in execution. The "Daniel before Nebuchadnezzar" (691), from Kedleston Hall, is another instance of bold conception and weak rendering. It is most probably a finely-executed Eeckhout. In order to give an oriental effect these old painters usually introduced a turban with a bird of paradise plume. In this case, to enhance the splendour of the scene, one mighty gem is introduced in the centre above the monarch's throne. It consists of an enormous pearl, so large as indeed to be above all price, but so marvellously painted as to seem in reality an actual pearl let into the canvas. The figure of Daniel, in a singularly light amber robe, is very different from the usual conception of the youthful prophet. The architecture is remarkably deficient in solidity and perpendicularity, and the various stuffs which compose the dresses lack that reality of imitation which Rembrandt himself so constantly attained. The "Samuel and Eli" (919), from the Verstolk collection, and possibly by Flink instead of Rembrandt, is clear in colour, but too tame to be the production of any but a scholar or imitator. The same may also be said of the "Jacob Kats" (922). The little sketch of "St. John Preaching" (675), belonging to Lord Ward, and a beautiful little picture of "The Magdalen at the Entrance to the Sepulchre" (842), from Buckingham Palace, are of the highest excellence. The latter especially, although slight in execution, suggests no want of further completion, and is especially deserving of minute study. The manner in which the light falls on the countenance of the Magdalen, and the gardener's attitude, must leave a deep impression on every one. An artist

who may scrutinise the manner in which this sepulchre scene is painted, will be astonished to see how much of the mere ground of the picture is left barren, and to find how many times the great painter saw where the mere canvas with a coat of oil over it would serve his purpose in the picture.

Several historical pictures, by well-known pupils of Rembrandt, whose names they bear, are to be found in the Exhibition. Solomon Koning's "Judas in the Temple" (673), "Hagar and the Angel in the Desert," by Bol (674), Lieven's "Affliction of Job" (688), and Arnold de Gelder's "Jewish Synagogue" (672), are in themselves very imposing. Of all followers of this school, F. Bol has produced the most striking picture, that of a "Man and his Wife" (665). Although the figures are of life size, the subject is very simple. A woman is trying on some jewellery before a looking-glass, and a man, in the prime of life, is seated behind, apparently watching with satisfaction her reception of the present he has just made. This painting is one of those unaffected pictures which engage attention and maintain interest unabated for a long period. Another pupil of Rembrandt, Nicolas Maes, appears in the Exhibition to singular advantage. Bold and clear as his well-known works are, they are generally on a small scale, although not so minute as those of many of the other Dutch painters, such as Dow and Mieris. Here we find three or four pictures the size of life, painted with extraordinary force in solid colours. One of them, the "St. Anne and the Virgin" (657), has all the strength and solidity of a Murillo. Nor is the mode of execution the only point of resemblance; for the colour of the flesh and the blue and white dresses contribute still more to the similarity. The "Female Portrait" (682), bearing his signature and the date of 1682, is a powerful and refined specimen of portraiture. In this picture, besides a mere resemblance to the features, Maes has evidently succeeded in expressing the spirit and dignity of the venerable personage.

Of portraits by Rembrandt's own hand the Manchester Exhibition possesses many. His own portrait at the age of 36 (685), from the Queen's collection, is very refined, and carefully modelled. A comparison of this picture with a portrait formerly belonging to Mr. Rogers, and with another in the Bridgewater



gallery,—for the painter repeated his own portrait at considerable intervals in his life,—shows that his pencil increased in boldness with his years, and that his thickly loaded high lights only gave deeper effect to the furrows that ploughed his countenance. Two portraits (689 and 690), which are called portraits of the painter's father and mother, but of which the subjects are in reality unknown, are of the highest excellence. A picture of a Lady in a deep ruff (694), contributed by Mr. Maud, has a marvellous amount of finish. As far as modelling and minute shading go, it might have been painted by Verelst or Cuyp; but the vitality of the countenance is Rembrandt's alone: it is indeed a speaking picture. A portrait (679), contributed by Lord Ward, representing a male figure seated with extreme dignity in a chair, although placed very high from the ground, claims immediate attention, and strikes the spectator at once as the portrait of the same person as is represented in the portrait by Frank Hals (681), hanging beneath it. Both in the catalogue are unnamed, but of the identity of the subjects there can be no doubt. A grand female portrait, called "The Duchess of Lorraine" (696), from Lord Yarborough's gallery, shows the painter's peculiarities with great force. The "Head of an Old Woman" (677) is most artistic. The play of silvery light on her face producing numerous reflections of light in the shadows is well worthy of study, and the whole painting is clear and decided in touch. Lord Scarsdale's head of an old man, with broad-brimmed hat (684), shows again the tact and talent of the artist in treating his subject. The mild countenance is varied with full but delicately toned masses of colour, and the shadow of the hat tends further to soften the features. The girl's portrait (666) light and joyous, holding flowers, and with a vine-wreathed rod, like a Bacchante, is touched off lightly with broken colours and occasional contrasts of deep shade. Rembrandt was great in landscape as well as portrait painting. We do not find in this exhibition any of those large round masses of trees with blunted foliage which he frequently painted and still oftener repeated in his sketches; but we are struck with one large landscape (698) of surprising power and effect. It comprises an extensive view from a height with wide expanse of horizon. The

peculiarly formed hills are relieved from the level plain, and made more prominent by a passing gleam of sunshine. A dark clump of trees around the buildings immediately below the brow of the hill on which the spectator is supposed to be standing, sets off the rest, and, by contrast, enhances wonderfully the effect of the distance. The long horizon, low hills, and winding river, combined with the deeply-coloured middle ground, such as we have noticed, remind us forcibly of De Koning; but the handling of the clear light floating clouds, the freely-executed foliage and peculiar tint, with a certain "juiciness" of colour on the old buildings, tell us clearly that this fine landscape of Lord Overstone's is, and could be, no other than a magnificent Rembrandt. Those who would view these two masters side by side, have only to step a little back, and they will perceive a specimen of both, flanking the door. On the right is Mr. Grenfell's De Koning (703), from the Orford collection,—the finest, perhaps, anywhere to be seen. A pretty little specimen of the same master, contributed by Mr. S. Barton (846), will be found in the eastern clock gallery, on the south wall. Another picture (868) by the same hand, but large and much damaged, hangs near it. In its perfect state, it must have been a superb work; and even now, the noble owner of Knowsley has reason to be proud of it.

Although the leading features of Saloon C are portraits, belonging to the 17th century,—and of this class both Dutch and Spanish are seen to great advantage,—minute pictures and grand landscapes of the same period have not been by any means discarded. Between the door and the east wall will be found collected some of the finest specimens of Dutch landscape-painting to be met with in England. The Duke of Bedford's Cuyp (710), the "View of Nimeguen," Mr. Perkins' large landscape (712), and the "Dutch Merchant" (717), belonging to Mr. Loyd, seem glowing with light, and fresh with pure air; whilst a sultry effect in the picture by Both (718), owned by Mr. Foster, of Clewer, contrasts happily with them. A large, solemn, and poetical landscape, by Ruysdael (711), the pride of Worcester College, Oxford, is one of the grandest and most perfect examples of the artist in this country; it is more rural than many of his subjects, but profound indeed in feeling.



As a contrast, let us turn to Lord Hatherton's Hobbema (722). It is a common scene of habitation and trees,—might be in England as well as Holland, for the costumes of the figures are those of two centuries ago, and alike in both countries,—with no depressing sentiment pervading it; but a solid reality; no gloom but a mere daylight effect, with one gleam of light breaking upon the house *behind* the trees. In Hobbema's works we always experience a peculiar delight in peeping through one object at another. He gives us the feeling, that, by moving more to one side or the other, we could as in nature, see something more. His foliage is rich, but not painted in solid masses; we seem to see other leaves behind leaves. Ruysdael, on the contrary, paints his foliage in the most massive style. The trunks of his trees are hard and compact; they have a clayey texture about them, and this treatment affects the nature of his rocks also. Most of these disagreeable qualities may be seen in his picture of "Solitude" (756); but the "Bentheim Castle" (708), may be called the very perfection of a Ruysdael. Large and grand in subject, full of detail but not overcharged, we seem to breathe a fresh atmosphere. The clear blue of the sky, relieved by clouds, diffuses a general freshness over all; and the steep rocks, winding ascent, and massive buildings on the summit, produce an excellent effect of reality. An admirable Hobbema (767), belonging to Mr. Holford, is the companion picture to Lord Hatherton's. The scene would be a delightful one to ramble in, and the shady trees near the grassy bank invite repose. A very different master to those we have been studying, Salvator Rosa, is here brought into juxtaposition with Cuyp, Hobbema, and Ruysdael. At this corner of the south wall and along the eastern end also, there seems to have been less observance of school classification than elsewhere. It may be that architectural considerations required it: possibly the preponderance of pictures of some schools over others, together with incidental shortcomings and difficulties of size may have united to form a necessity. We observe that the full and unbroken course of Italian art terminates about half way down the south wall of Saloon D, and that the abundant specimens of Flemish, French, and Spanish art, more than cover the opposite wall. They occupy

the east, and creep along the south, close up to the last Italian specimen, the Carlo Maratti (374), at the point just alluded to. Certainly the noble picture of Charles I., however out of chronological sequence, is judiciously placed, forming the great terminal of the entire gallery, and around it large subjects must necessarily be clustered. The Neapolitan Salvator is set forth in great perfection by a superb landscape or rather rocky shore (777), in which the clearness of atmosphere and brilliance of colour are alone equalled by another specimen of the same hand (770), in which the form of the rocks is less wild, although the scene is somewhat intricate, the figures more judiciously put in, and the vermilion red on the coats is as fresh as if painted yesterday. We may contrast these with the wretched large picture ascribed to this vigorous artist (926), which is not even good enough to be called Van Lint, and the huge dull pictures, called Salvators, from Garrenden Park (323 and 750). A charming picture is "The Ferry Boat" (773) by Adrian Van der Velde. It is a boat on a calm lake, filled with classic figures, among which may be recognised the holy family making their way to Egypt. The figures are forcibly drawn, and display great power of composition as well as colouring. A large picture by Jan Steen, of "A Woman Asleep" (763), is a singular life-size example of his power on a large scale. Beyond the curiosity of it, there is little in the subject for observation.

A very remarkable full-length portrait of Peter the Great, by Sir Godfrey Kneller, occupies an important place on the east wall. It is very dull and grey in colour, but conveys considerable sentiment, and was probably done whilst the Czar was in England. The features are youthful, but there is a very singular expression about the eyes. The King is represented in armour, with a fleet in the distance said to have been painted by Van der Velde. Next to this hangs a somewhat ferocious-looking portrait of the Spanish admiral Don Adrian Pulido Pareja (727), by Velasquez. The admiral stands at full length in his own proper colours. The picture is a celebrity, and has been contributed by the Duke of Bedford. It was of this same Pareja that Velasquez painted a picture which deceived the King. They say that Philip IV. entering an apartment one day, saw what he took to be the



admiral himself, and exclaimed angrily, "What, still here! Having received your orders, why are you not gone?" On receiving no reply, the monarch perceived that he had addressed himself to a picture; and, turning to Velasquez, said, "I assure you I was taken in." Velasquez was the painter who, whilst working at his own portrait, was decorated by his royal master with the red cross of Santiago (an incident so cleverly told in a picture (600) of the modern gallery). Philip came every day with the Queen to see the progress of the picture known as "Las Meninas,"—the "Maids of Honour,"—and, when it was finished, remarked that one thing was still wanting. Taking up the brush, he painted the knightly insignia with his own royal fingers; thus, as Stirling remarks, "conferring the accolade with a weapon not recognised in chivalry." Velasquez imitated his master, Herrera, in the use of brushes of extraordinary length; hence his pictures, highly effective when viewed from a distance, seem a mere mass of blotched colours if approached too closely. That, however, was not the case with all his portraits; several of them in this Exhibition display remarkable finish although on a grand scale. The large pictures of Philip IV., his queen, Marianna of Austria, and the minister, Duc d'Olivarez, are fine specimens of the silvery tone of Velasquez, especially that of the Queen (738) and Olivarez (737). A large and powerful group of "Henry de Halmale" standing by his white horse, which is held by a servant (782), was once famous in the collection of Mr. T. Purvis; it has now travelled far to Manchester, from Devonshire. There is a curious incident connected with this picture. It remained undisturbed in the possession of Halmale's family till within a few years. The owner resisted all inducements to part with it until some one agreed to let him cut out the coat of arms in the left hand bottom corner. With this mutilation the picture was purchased. Not long after, the buyer, by bribing a servant, became possessed of the detained fragment, and immediately had it restored to its proper place in the canvas. Velasquez should be remembered as the friend and patron of Murillo, who, when little more than twenty-four years of age, and anxious to make his way to Italy, obtained an introduction to Velasquez. With a frankness and liberality ever present in great minds, Velasquez welcomed

him, and afforded him every opportunity, both at Madrid, and in the Escorial, of studying and copying from the works of Titian, Vandyck, and Rubens.

We should not omit to notice another great Spanish painter, whose works exercised considerable influence upon Murillo. The dark solid style of Zurbaran may be said to present all the peculiarities of Spanish art with the utmost force. When dealing with Franciscans and the female saints of Seville, he seems quite at home, and his singular treatment appears perfectly appropriate; but St. Cecilia in full evening dress, with flounces and ribbons, standing at an organ, as he *has* painted her, is surely not in fitting costume! The standing "St. Francis" (790) may divide the palm with the grand kneeling figure of the same saint in the National Gallery. Both came originally from the Spanish gallery of Louis Philippe in the Louvre. The "Madonna in Glory" (793) is, notwithstanding the ugliness of the principal figure, a most striking work; beautiful in colour, and very impressive in the rich golden glow at the lower part of the picture, between the two noble half-length figures who are witnesses of the scene. The "St. Catherine" is a specimen of the hard treatment to which this severe painter too frequently inclined. The "St. Justa" (796), is a finely-executed work.

In the gallery leading to the railway are several fine paintings, which have the advantage of good light; but, like these on the south side of the Clock Gallery, they have no pretensions to systematic arrangement. Several of the pictures hanging here have been already described in connection with other examples in the principal saloons. We have here only to notice three pictures of remarkable excellence in their class. The first is a vegetable piece by Adrian van Utrecht, (920) who acquired a peculiar reputation for his skill in representing natural products of this sort. He sometimes took the place of Snyders, as an assistant to Rubens. It is said that the beans in the Queen's picture of "Pythagoras," still at Buckingham Palace, are by his hand, and not by Snyders. A very fine Wouvermans (912) represents a sea shore, a very unusual subject for him; and there is also a superb sea piece (911) by Backhuysen.

At the eastern end of the building, on the south staircase of the



Clock Gallery, and in that part of the gallery itself adjacent to Saloon C, are many fine pictures not usually noticed by the public, but well worthy of a special visit. Canaletto, whose works are so universally known in England, and who for two years was a resident among us, is not numerously represented. As we are so familiar with his ever-monotonous style, and as his subjects are principally Venetian, we may be content with four scenes from the city of the Adratic, the property of Lord Craven, the Rev. Mr. Leicester, and Mr. Peter Norton. One, a scene in Padua (829), is contributed by Lord Hatherton. Lord Craven still holds the painter's receipt for two of the Venetian scenes (826 and 827) given to his ancestor. Canaletto views in London are topographically interesting, especially the old Charing Cross (823), with the ancient buildings round the King's statue and the stately mansion of the Percys, precisely as we see it at the present time. The Duke of Buccleuch contributes another curious scene (825), Whitehall, with the old gate of Holbein, which once spanned the narrow street leading from the Abbey to St. Martin's-in-the-Fields. Another view of the Thames (824), though less fresh and characteristic is interesting as showing the present St. Paul's surrounded by buildings which have undergone an entire change. An artist, who also spent much time in England, Egbert Heemskerk, appears here in only one picture (843), a mere sketch, representing a trial. In point of spirit it is remarkable, and in its representation of individual character displays much affinity to Jan Steen for treatment. Some of the best examples of this painter still remain at Tedsmore Hall in Shropshire. An important historical picture of the "Siege of Vienna by Sobieski" (840), painted by the elder Wyck, occupies a prominent place on ascending the stairs. Two portraits of female artists, Gentileschi and Anguisciola (835 and 855), merit especial attention. Two fine Claudes (836 and 819), from the Baring and Grosvenor collections, will be found at this part of the building. Two marvellous pictures of Samson and the Philistines, by Platzer (815 and 816), will amuse many by the multitude of incidents at the feast, and in the variety of grouping during overwhelming ruin. The minuteness of the finish and brilliancy of their colouring will captivate still more. Two

immense pictures by a very insipid painter hang high on the adjacent wall. Within them are contained nearly fifty views, statues, &c. pertaining to ancient and modern Rome. These multitudinous objects of art are framed, niched and pedestaled in magnificent halls decorated with columns, and filled with visitors. Pannini, their author, is better known as a painter of ruins in the open air; but of such subjects we do here not find a single example by him. A large "Sposalizio" (900), which is ascribed to Murillo, is more probably the work of his scholar Tobar. Of the Queen's superb little picture by Rembrandt (842), we have already spoken when describing his other works in Saloon C (page 61). The little scene, by Rembrandt (844), called "A Plain traversed by a River," is of first-rate quality, but unfortunately its position is too high for careful inspection.

A magnificent specimen of Backhuysen, "Sea Coast, a Boat taking in Cargo" (882), is painted in his clearest and warmest tones. A large Guido, "The Virgin in Glory" (881), occupies one end of the gallery staircase, and is a weak specimen of the master at his weakest period. It was acquired by the late Earl of Ellesmere, and has been passed over in silence by Dr. Waagen. In its present subdued light, the crude and bare colours have a better effect.

We have now to traverse the entire length of the nave, cross the transept, and enter Saloon H. In this apartment we shall find the remainder of the Dutch masters, who worked principally on a small scale. Some of the most exquisite are hung on a screen in the centre of the room, the side facing the south being devoted to the most distinguished gems. Some magnificent flower-pieces on the wall, by Van Huysum and Van Os, greet the eye on entering. They are wonderfully brilliant examples of the durability of colour, for they seem as clear and fresh as when they were first painted. The Van Huysums of Mr. Holford (1009 and 1010) we ought especially to particularise. In looking round at the figure-subjects by the most eminent Dutch painters, we fail to find satisfactory specimens by two or three artists whose works are always popular, and of whom the public require some effective examples. Schalcken, for instance, whose candle-light scenes are so noted, is not seen in a single picture with these peculiarities of



effect. The only picture by him in the Exhibition is the famous "Le Roi détroussé" (1052), from Buckingham Palace. This is indeed a gem in itself, and will afford amusement for an hour, as there is so much mirth in the story and life in the actors, whilst the finish in it is almost supernatural. Terburg is another master whom, considering that his subjects are infinitely varied, and that they are by no means rare, we might fairly have expected to see more fully illustrated. The "Conseil Paternel" (1049), commonly known as "The Satin Gown," is a repetition of the famous picture at the Hague. It is a lovely picture, and must give pleasure to every one. There is a fine opportunity, during the present Exhibition, of comparing pictures and prints, and we would advise those who take interest in such comparisons, to go into the engraving gallery and there study Wille's beautiful transcript of the picture which they have just been looking at. A wonderful photograph from the engraving has been hung near it, and shows that the subject improves, if possible, by being reduced to a still smaller scale. The pictures here by Mieris are mostly very poor; we must, however, except the charming one (1056), contributed by the Misses Bredel. Jan Steen is seen in great force in many pictures, the finest of which are the "Village School" (935), and "Schoolboys at Play" (1051). "Dinner" (936), and "Merrymaking" (1053), are also capital. A curious treatment by this painter of a Scriptural subject, "The Marriage at Cana" (946), corresponds in many respects with Lord Ward's Teniers's "Christ Mocked and Crowned with Thorns" (1022). Pieter de Hooze, who always glories in sunshine, especially as it peeps into houses through a sashed window, or illumines a broad red curtain spread before one, is fairly represented. One garden scene, a subject of broad sunlight (953), is extremely fresh and vigorous. An effect of partial light, the sun streaming in through the windows, to a cool marble hall, across which a gentleman and lady are passing, has a most real and cheerful aspect. A "Cottage Scene" (1060), belonging to Mr. Edward Loyd, is little known, although one of the best specimens of the master's peculiar power. A child stands at an open glass door, through which the sunlight streams along the tiled floor, and the light also comes in most marvellously through the panes of a

side window, leaving the lead pattern most delicately marked on the woodwork. De Hooe combined the peculiar powers of Cuyp and Maes. Of the latter we have already spoken, and need here only mention, as excellent specimens of his usual style and ordinary scale, "The Lacemaker" (1050), and "The Listener" (1079). Wouvermans shines forth gloriously; but all his other pictures must give place to the Queen's "Le Coup de Pistolet" (980), and the "Course au Hareng" (988), contributed by Mr. Holford. Paul Potter is well seen in six pictures, the best of which are "Two Cows and a Bull" (998), and a "Scene in front of a Stable" (997), from Buckingham Palace. Two Berghems are especially beautiful; one, a landscape belonging to Mr. Foster, of Clewer Park (979), and the other the "Little Diamond" (992). The wonderful finish and minuteness of the smallest pictures here by Dow, Mieris, Vanderwerf, and Ostade, almost exceed imagination. They must be seen and studied long to be understood. Nor should the refined delicacy of another and more recent painter be passed over unacknowledged. "The Nativity," by Dietrich, which is signed by the artist, and bears the date of 1767, will repay equally minute investigation. There are real beauty and refinement in the heads, especially in that of the Virgin, with the features illumined in so peculiar a manner that an unusual effect of largeness is obtained; the picture altogether is intensely rich and deep in colour.

#### THE HERTFORD GALLERY.

The Hertford Gallery, in itself a mine of wealth and excellence, carries our thoughts back to the old Roman days when emperors paid fabulous prices for works of Grecian art. We shall soon be reconciled to the exorbitant prices which Pliny has recorded in the art chapters of his Natural History, and no longer hesitate to adopt the larger figures among the various readings proposed by his commentators. The value of a Rubens, or a Velasquez even, may soon rival the price given by Tiberius for a Protogenes; and the cost of the Murrhine vases of Nero has been almost equalled, some year or two past, by the prices obtained for the Capo di Monte china and Rose du Barry cups at the Bernal sale. The



immense wealth of the Marquis of Hertford, and the determined spirit of his agent, seem to render all competition with them hopeless. The Russian government and our own National Gallery have been in many instances outdone. Whether the prices thus paid may be regarded as the *true* value of the pictures is still a matter of consideration. The sphere of the Marquis's acquisitions is limited; his predilection is evidently for the works of Vandyck, Rembrandt, and their contemporaries, together with the smaller Dutch masters, of which he possesses a marvellous collection, although he did not draw upon it for the present Exhibition, considering, it is said, that their minuteness and delicacy would be lost in so vast an exhibition. This, however, was a false inference; for hardly any pictures appear to greater advantage than the Dutch masters in the southern division of the gallery which contains the Hertford contribution. Their refinement and exquisite finish are thoroughly enjoyed by all; and, as they are fortunately pretty nearly equal in point of size and focus, the eye is spared the discomfort and exertion of constantly shifting from one range to another. Of these works we may speak in conclusion; but at present we have the Hertford pictures to consider, and we shall best commence with the earliest painting, chronologically speaking, which the Marquis's contribution affords us on the North Wall.

This picture is Andrea del Sarto's "Holy Family" (26), a moderately sized picture on panel, and much thought of, but not very striking. It is the only work in this collection by a contemporary of Raphael. The picture seems to want breadth and solidity. The peculiar position of the infant Saviour, placed in front of the Virgin, both figures being set *sideways*, destroys all effect of breadth, not merely of light but of shadow also. The shadows are softened imperceptibly one into the other, and the general effect produced greatly resembles that of Fra Bartolommeo. Upon the rock over the angel's heads is the inscription "Andrea del Sarto Florentino Faciebat," concluding with his monogram of the A and V—the initials of his name Andrea Vanucchi—combined. This picture was sold at the King of Holland's sale, to the Marquis, for 30, 250 florins, about 3000*l.* sterling.

Next in subject as well as date, but very different as re-

gards the country and social position of the artist, is the Holy Family, by Rubens (22). It is a luminous and clear picture, full of the most vivid contrasts of colour, with a mass of clear red in the very centre. The flesh tints, which form a circle round this vermilion mass, look comparatively flat and empty, although much strong and rich colour is employed both on heads and limbs. The Virgin's face is rendered especially delicate by a beautiful effect of reflected light, and the painter seems moreover to have worked from a purer model than usual. The countenance of Joseph is peculiarly marked, with very black hair and eyebrows. In this respect it offers a great contrast to the treatment adopted by the Italians, who in early times represented him as a very infirm, sleepy old man. It was in the days of Carracci and the Guido that Joseph was generally represented as a hale and weather-beaten personage, with furrowed brown face, rather suggesting an old sailor than one performing more home-keeping duties. The entire effect of this picture is so pale that it requires the spectator's attention to be called to the careful modelling of every part. With respect to decision of execution, it may be compared with the exquisite sketch of children with fruit in Saloon B (541). Lord Hertford purchased this picture for 3000 guineas. The Rainbow Landscape (21), by Rubens, is much more effective. It is a panel of great size, and the painting may be regarded at best as a magnificent sketch. It cannot quite be called scene-painting, because some parts of it are minutely finished; those parts indeed which at a distance would produce no effect at all. It seems, then, as if the mighty painter had designed the picture at once on the panel, with the intention of finishing up each part in succession. It was one of a noble group of four pictures by Rubens, preserved until the year 1802 in the Balbi Palace, at Genoa. The other three have already found their way to the National Gallery. The first was the grand picture of "Peace and War," presented by Rubens himself to our King Charles; the second, a study of a "Triumphal Procession," adapted from Andrea Mantegna, and once belonging to Rogers, the poet; the third, a large landscape, known as the "Landscape after a Shower," presented by Sir George Beaumont, to which the one before us is the companion picture. The differ-



ence in the condition of the two last is very striking. The one in London is dark and dingy, spoiled in fact by the sooty and ill-ventilated apartments in which it is hung, whilst the "Rainbow Landscape" before us is as clear as when first painted. It has never been subjected to a pernicious atmosphere, and many of its deep browns correspond exactly with the tint of the brightest spots on the picture now deposited in London. Mr. Watson Taylor sold it in 1823 to Lord Orford for 2730*l.*, and Lord Hertford acquired it last year for 4550*l.*

This picture is an interesting illustration of some part of the technical processes which we have already noticed ; but as certain advice still exists in Rubens's own words, we transcribe them. "Begin," Rubens says, "by painting in your shadows lightly, taking particular care that no white is suffered to glide into them ; it is the poison of a picture, except in the lights. If once your shadows are corrupted by the introduction of this baneful colour, your tones will no longer be warm and transparent, but heavy and leady. It is not the same in the lights ; they may be loaded with colour as much as you may think proper ; provided the tones are kept pure, you are sure to succeed in placing each tint in its place, and afterwards, by a light blending with the brush or pencil, melting them into each other without tormenting them ; and on this preparation may be given those decided touches which are always the distinguishing marks of the great master." Rubens certainly was one who himself practised what he advised others to perform ; and his system of transparent or glazed shadows, with opaque white lights, is nowhere more strikingly seen than in the "Rainbow Landscape." The same process was adopted by Teniers, and, indeed, by most of the Flemish painters after the time of Quentin Matsys. No one was a greater economist of labour, or more cheerfully prodigal of it when really necessary, than Rubens. In this "Rainbow Landscape" many parts of the bare ground of the panel, with a pale brown tint washed over it, may be detected by the vigilant eye ; but so perfectly does the tint afford that which was required at the very spot, and so thoroughly does it harmonise with the rest, that few would suspect the painter to have dispensed with labour altogether. The landscape in the National Gallery fully equals this

picture in boldness of touch, and in some parts is even of coarser workmanship: but the general harmony of colour has been better preserved. Unfortunately for Rubens, the colours in the "Rainbow Landscape" have changed; the blue has become black, the pale crimson has disappeared, and a mellowing tint which covered the strong blue of the distant hills has fled, leaving a very raw and disagreeable effect all over that part of the picture. But we must leave technicalities and hasten on to other pictures.

Nicolas Poussin's "The Seasons Dancing to the Music of Time" (35), is a charming picture, a truly original conception, and one of the best specimens of the classic French painter. It came from the Fesch collection, and has been beautifully engraved by Raphael Morghen. From Poussin we pass to the works of Van Dyck, who is here also seen to great advantage in the large full-length portraits (6) of the Chevalier Philippe Le Roy, Seigneur de Ravels, counsellor to Prince Ferdinand, governor of the Low Countries, and his Lady (7). They were purchased from the collection of M. Stier d'Aertselaer by the King of Holland for 1500*l.*, and sold since to their present possessor for 63,000 florins (2500 guineas). These pictures are in wonderfully fine preservation. The face of the lady is peculiarly charming. It is one of the finest examples of the artist's painting during the Flemish period of his style. The countenance much resembles that of the "Girl with the Parrot" (611). The colouring of the lady's face and hands is much colder and bluer than in the portrait of her husband. There is a rich brownish colour in his face, giving a manly complexion without in any way impairing the freshness. The large red flowers in the right-hand corner of No. 6 are touched with wonderful vigour, and the bold style in which the dog is painted may be very advantageously compared with the treatment of similar subjects in the numerous examples by Snyders in Saloon B. No. 8, by Van Dyck, is a half-length portrait of a young lady dressed in black, with large lace collar and ruffles, seated in a red-backed arm-chair. It is very animated, and her bright eyes and thin brown hair, together with the gold embroidery on front of the stomacher, afford a clue to enable us to comprehend what the once beautiful portrait of the Countess Kynalmekie (593, in Saloon B) must have been. The latter



picture has suffered so seriously from ill-usage that it would fail now to make impression upon any but those who have a certain knowledge of the vicissitudes which works of this class are liable to undergo. The full-length male portrait (9), dressed in black, with very dark hair, is brown and Spanish-looking. There is a rich warm tone in the flesh which contrasts wonderfully with the present state of the portrait of Rubens (591, Saloon B), and which at first sight would scarcely appear to have come from the same hand.

We now pass to an illustrious contemporary of Van Dyck, who spent the greater part of his life at Amsterdam, and became the head painter of the Dutch school, Rembrandt van Ryn. Rembrandt, however, did not stand quite alone in his excellence at the commencement of his career. Albert Cuyp, born nearly in the same year, and equally independent in point of instruction, possessed great versatility with regard to subjects. Some of his portraits are wonderfully fine, being modelled with exactness, and invested with a power of expression hitherto unattained in the school to which he belonged. Cuyp revelled in light, and had no thought of concentrating it, or giving it a greater value by surrounding it with a mass of darkness, as Rembrandt afterwards devised. He saw however the beauty of the light reflected by a luminous object upon some positively dark shadow, and this is often displayed in his portraits of men and women wearing ruffs. The pale light thrown on the shadow-side upon the neck and cheek in these subjects is exquisitely delicate. Of Cuyp the marquis does not afford us a single specimen; but he is mentioned here, not only on account of the importance of his position in the history of art, but because the first works of Rembrandt which we have to notice are so strikingly similar to his in general effect. The resemblance is not surprising. Both studied from nature, and both starting from the same point, treated her with equal clearness. Although Rembrandt threw more solid darkness into his pictures, and greatly reduced the relative proportion of light, he invested it with greater value and brilliancy by keeping his masses compactly together. There was no effect of broken light or spots of light in his pictures; all was concentrated. In this respect, Rembrandt may be strikingly contrasted with Caravaggio, Spagnoletto, and Guercino, who acted on

the same principle of reducing the quantity of light in their pictures, but they spread what they did introduce all over the picture, thus giving their works a general sombreness and want of solidity. In illustration of this remark, we would point to the Guercino altarpiece (373), and the "Death of Sapphira" (905), in the southern division of the clock gallery. Great breadth of light will strike everyone in Rembrandt's fine pictures of "Jan Pellicorne with his Son," and "Jan Pellicorne's Wife with a Daughter," numbered 15 and 16. In the lady's head, especially, will be seen all the delicacy of modelling and refinement of reflected light which Cuyp used to exhibit in such perfection. The warm brown colour of the girl's dress greatly contributes to the mellow and rich tone of the whole picture; for the rest, it must be admitted, is somewhat cool. The action in both pictures is remarkably similar. In both the parent gives money to the child. In both the spirit of the action is impaired by each head being turned full upon the spectator; a movement which suggests disturbance and interruption, disagreeable certainly in portraits destined to remain constantly before the eye. The boy's face is rich in colouring. The girl's is ugly, and reminds one of the pictures of Maes, who was a disciple of Rembrandt. The father's face is heavy, with very solid shadows, and much of the exquisite delicacy of the lady's features is lost unless the picture is viewed through a glass. There is a great charm in her dark brilliant eyes and clear red lips. The peculiarity of the brow and the somewhat aquiline contour of the nose are less apparent at a distance, but form important elements in the likeness. These pictures were purchased from the King of Holland, for 1200 guineas. A large and effective picture by Rembrandt (14) from the Stowe collection, occupies a prominent position facing the entrance. It represents "The Unmerciful Servant reproved by his Lord," illustrating the beautiful parable in the 18th chapter of St. Matthew. It is a long picture, and the figures are half-length. The general tone is rich and brown, without any real positive colour. The nearest approach to a decided colour is the orange sleeve of the principal figure, whose turban even, is of a subdued yellow tint. The light upon these figures is wonderfully massed; the reflected light down the side of the culprit's face and neck being especially striking. The lower



part of the figure of the young soldier in a morion is the merest sketch. His face is all in shadow, except the front line of the nose, and a touch on the upper lip. The old man's head behind is very slight and undefined. The lower part of the prisoner also remains perfectly sketchy. As a specimen of the rich and full style of the master, this picture merits great admiration. A small portrait of a young man in a red cap (17), is one of the very highest order. It is called, in the catalogue, "Jan Pellicorne," but it is not reconcilable with the head in the fine seated portrait already noticed. It is more like the well-known countenance of the painter himself. The apparent age of the subject also corresponds with that of Rembrandt—viz., 37, at the date 1643. It is painted with the richness and mellowness of the fine portrait once belonging to Rogers, the poet, and now unfortunately carried out of the country.

From the rich and concentrated portraits of Rembrandt, we pass to the works of an equally eminent painter, who sprang up between the scholarships of Rubens and Rembrandt, and was born in the same year as Van Dyck. Velasquez of Seville was certainly the Van Dyck of Spain. His historic works are, indeed, rare; and, in fact, few compositions of his are known which relate to classical and purely historic subjects. The "Cyclops' Forge" is a mere assemblage of workmen, and the figure of Apollo commonplace in the extreme. This picture, as a professed evidence of the influence of his sojourn in Italy, proves sufficiently that he was not gifted with inspiration for poetical subjects. His great historical picture, the "Surrender of Breda," is only a scene of his own time, with figures admirably painted from the life; but every part of it is excellently well-composed, and suggesting no want to be supplied. Van Dyck, on the other hand, had a great aptness for historical painting. How far his love of pleasure—and in combating this his master rendered him great service—would have interfered with his practice as a painter, had his life been spared, it is difficult to say; but it seems probable that if Rubens had not existed his pencil would have more frequently chosen loftier subjects. Van Dyck was excellent as a colourist, designer, and composer. Velasquez was more restrictedly a portrait painter. His best pictures astonish by their power and life-like truth to nature;

but his style is unlike that of anyone else in Spain—original, coarse, and bold. In his best examples it is scene painting intended for a distance, and not for near inspection. Thus far the larger works of Maes, well seen in the present Exhibition, show a striking affinity. Three out of the four pictures by Velasquez in Saloon H represent, at three different stages of infancy, Don Balthazar Carlos, Prince of Asturias, son of Philip IV. and Isabel of Bourbon. No. 10 represents the baby prince, standing alone with all the dignity and self importance of a person of mature age. The picture is flat, empty, and sketchy: the baby's eyes look unnaturally black in the lump of doughy material composing the head; and the expression, even at this stage of development, indicates a decided future. The coarse painting of the tassel hanging down on the right side, and of the feathered hat and cushion on the other side, is unmeaning. Nevertheless there is a quaintness about the whole picture, from the discrepancy between the age of the child and the costume, which is pleasantly old-fashioned. The next picture (11), displays the infant on horseback, in the court of the Manège, attended by Olivarez. A dwarf appears behind, and the forms of the King and Queen are just traceable; but all, excepting the child on horseback, are in embryo. Olivarez is a mere shadow. Those who desire to know more, must turn to the wonderfully finished portrait of him (737), at the further end of the gallery of the old masters. That picture is by the same hand. This little picture is generally considered far preferable to the duplicates in possession of the Marquis of Westminster and in the Dulwich Gallery. This formerly belonged to Rogers, the poet, and was purchased by the present owner for 1270*l.* 10*s.* The third portrait of Don Balthazar (13), from the Wells collection at Redleaf, cost the Marquis 682*l.* 10*s.* This is highly esteemed, and deserves much admiration for its individuality of character, but is almost as sketchy as the others. The general appearance, however, has been much affected by the darkening of the varnish. It is richer and more golden than the rest, and is, in fact, quite Titianesque.

As Velasquez, in his turn, influenced Murillo, showing kindness, and guiding his pencil, it is natural that his



name should be mentioned next. Some of Murillo's works in this gallery have excited a great amount of attention from the days of Irvine and Buchanan, when they were removed from the convent of the Capuchins at Genoa. The first, the "Adoration of the Shepherds" (1), is by far the most striking at first sight. It is perfectly Italian. The central group, the naked infant surrounded with white, and the crimson dress and face of the Virgin, quite resemble the treatment of Titian. The shepherds seem the models of old Palma; and the folds of drapery on the figure of Joseph are grander and more classical than in any other work of the same painter that presents itself in England. The so-called companion picture (3), "Joseph and his Brethren," corresponds merely in size. It is wretchedly drawn, vaguely coloured, and altogether unworthy of the praise lavished upon it. As a graphic piece of Bible history, it must, however, always command admirers; but, in an artistic view it affords scarcely any one point for admiration. It formerly belonged to the late John Cave, of Breentree, near Bristol, and was sold to the Marquis for above £1700. The "Charity of St. Thomas" (2), purchased by the Marquis from the Redleaf collection for 3,000 guineas, is very fine. In addition to a glorious richness of colour and great power of composition, it embraces with wonderful advantage, Murillo's treatment of some of his favourite subjects, namely boys, beggar-women, and cripples. "The Annunciation" (4), from the Aguado collection, is abundantly characteristic of the master. It possesses many of his beauties, and has wonderful force of colour. The treatment, considering the time, is wonderfully pure. The most beautiful of Murillo's pictures here, although the most unlike his works generally, is the "Holy Family" (5). The attitudes are grand, and the colouring is charmingly subdued, partaking of the violet tones found not unfrequently in the works of Guercino and Guido. The lights may be truly called silvery. The face of the Virgin is very pure, and resembles that in the "Flight into Egypt," in Vestibule 2, more than in "The Annunciation" (4) near it.

Sassoferrato and Philippe de Champagne's pictures (38 and 37) may be classed together as excellent specimens of painters who laboured hard with good taste and knowledge, but without the

soul that inspired the masters in the earlier days. Sassoferrato, in this judicious performance, proves that he could do more than paint praying Madonnas and repeat the inventions of Raphael and Guido, as we have seen in the last saloon of the long gallery; and Champagne evinces excellent power as a faithful imitator of the models before him. A Ruysdael Waterfall (41), from the Denon collection, seems to us to have been far too highly lauded; but the Watermill of Hobbema (23) is indeed a gem beyond all praise, and worthy to form a trio with the glorious pictures belonging to Lord Hatherton and Mr. Holford in Saloon C. Adrian Vander Velde, the last whom we can now name, is seen, far beyond his usual scale and subject, in the "Migration of Jacob" (31). Taken with the excellent ferryboat scene (773), we obtain an idea of the powers of the painter far beyond that which we can derive either collectively or suggestively, from any specimens in other collections. His figures are refined, and composed so naturally and appropriately, as to claim for him a rank far above the class of ordinary landscape figure painters with whom he is associated.

The best records of the better vein of Dutch life in the 17th century, will be found among the works of the masters treasured in the apartment we still linger in. Terburg, Metz, Mieris, De Hoo, and Netherland, were especially gifted with an appreciation of the refined manners of the upper classes. The last named artist was exclusively a courtly painter, and it is only to be regretted that the formalities of the costume of the contemporaries of James II. and William III. so seriously impeded his display of greater artistic freedom. Metz, also, is a painter of whom a few first-rate examples might have been expected here: they indeed would have been most desirable, if only as a counterbalance to the numerous specimens of Jan Steen, Brauer, and Teniers, which although occasionally humorous and faithful to nature, have generally a certain tinge of vulgarity and grossness in them. That an enjoyment of the better class of Dutch pictures is compatible with an appreciation of the finest paintings of Italy and Germany, is best instanced in the superb collection of Dutch masters which is preserved, together with the choicest Italian pictures, &c., in the Ducal Gallery at Florence. The eye cannot, of course, accommodate itself to pass in a moment from



Italian sublimity to Flemish matter-of-fact, but when paintings are arranged in schools, and viewed chronologically, the difficulty ceases. Time and numerous intervening circumstances sufficiently tend to this modification. One point has become especially striking by means of the Manchester Exhibition; it is, that the progress in art, not merely in different countries, but in various towns of the same kingdom, was very unequal. That, for example, even after Raphael had finished his greatest works, certain Italian painters were still going on in some of the northern cities according to their old methods, a century at least behind the rest in point of artistic accomplishments. Some even of Raphael's fellow-pupils refused to advance with him, and clung tenaciously to the mannerisms of Perugino. Others, again, we have seen, inspired by their own innate genius, so far in advance of their time, as to anticipate many of the merits that were only recognised when established by painters of a subsequent period. The really due credit has only too often been taken away from the rightful originator by modern connoisseurs, who judge merely by known works of the painters, and generally accepted as authentic.

The hand of the restorer has committed serious depredations, which in many cases are even more to be lamented than the injuries of time. The excellent light which pervades every part of the building has done much to lay these facts open. Few of the contributors seem to have been aware of what a severe test their pictures were to undergo in this respect. Many a painting that issued forth from the gloomy apartment of a baronial mansion, will go back with a very different character. Pure daylight, which detects flaws, will also bring forth merit. Several owners have already been congratulated on the possession of much finer works than had been imagined. Connoisseurs who love detail and would scrutinise severely, will never have a better opportunity than the present, for examining the condition and minutiae of these pictures. Even those hung high on the wall can be well seen with a glass, since the width of the gallery permits the spectator to retire to a sufficient distance to obviate any difficulties of perspective, which are so usual even in Continental galleries.

In the very short time allowed by circumstances for the arrangement of the pictures between their reception and the opening of this Exhibition, *chronology* appears to have been the

first consideration. A more systematic and minute subdivision into schools would no doubt have been desirable, but many difficulties at the moment presented themselves. The immense number of pictures to be provided for, together with their very unequal size and irregular shapes, produced almost insurmountable impediments. The Director, Mr. Scharf, had anticipated this to a great extent by a previously prepared model of the galleries to scale, and corresponding reductions of the pictures, as far as he could obtain access to the originals, or procure a return of their dimensions. But the frequent vagueness of these returns, and the uncertain shapes of the pictures, together with conflicting effects of colour, frustrated his designs to a great extent. A few labels upon the pictures, marking both date and the school to which they belong, would have done great service to the uninitiated, and to those also who do not so readily turn to their catalogues. The name of the subject, and the name of the contributor, would have produced most effect on the people generally. In these educationalising times, however, the name of the painter, his date, and school, would have been most serviceable. In this opinion possibly the Executive Committee would also have concurred; as the sale of the catalogue would thereby have been less extensively interfered with. Those, however, who really desire to profit by the present opportunity afforded by the Art-Treasures, should provide themselves with some biographical manual of the ancient painters; and by turning to a collection of outlines of their principal compositions, such as the Museum of Painting and Sculpture, by Reveil, or the numerous volumes of Landon quoted in the official catalogue; they would then obtain a clear and general view both of the extent of the painters' powers and of the circumstances which influenced their operations. Such books, however, will only shew the style of composition peculiar to each artist; for the *realities* of colour, light and shade, together with a clear knowledge of the different modes of execution, we must turn to and implicitly rely on the genuine examples that are *still*, but only for a very limited time, open to our view. G. S.